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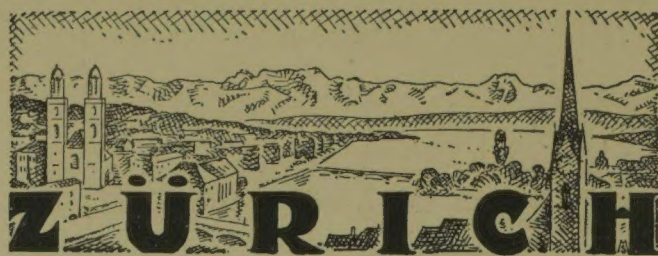
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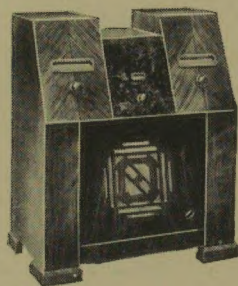
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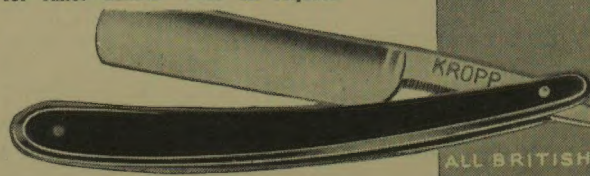
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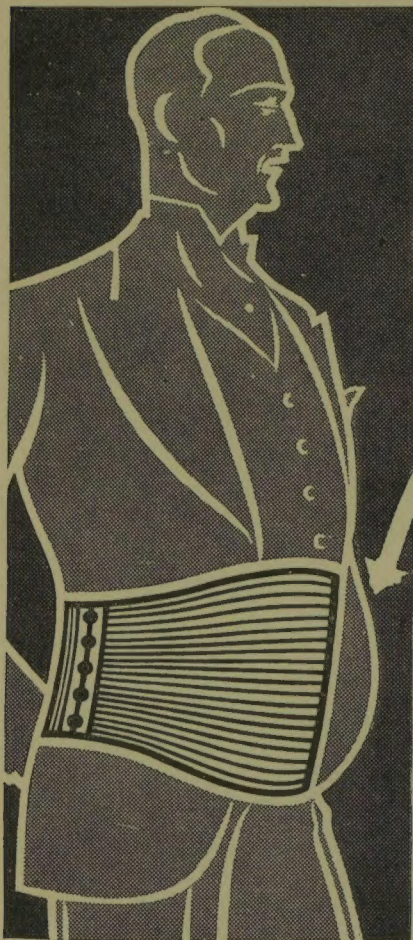
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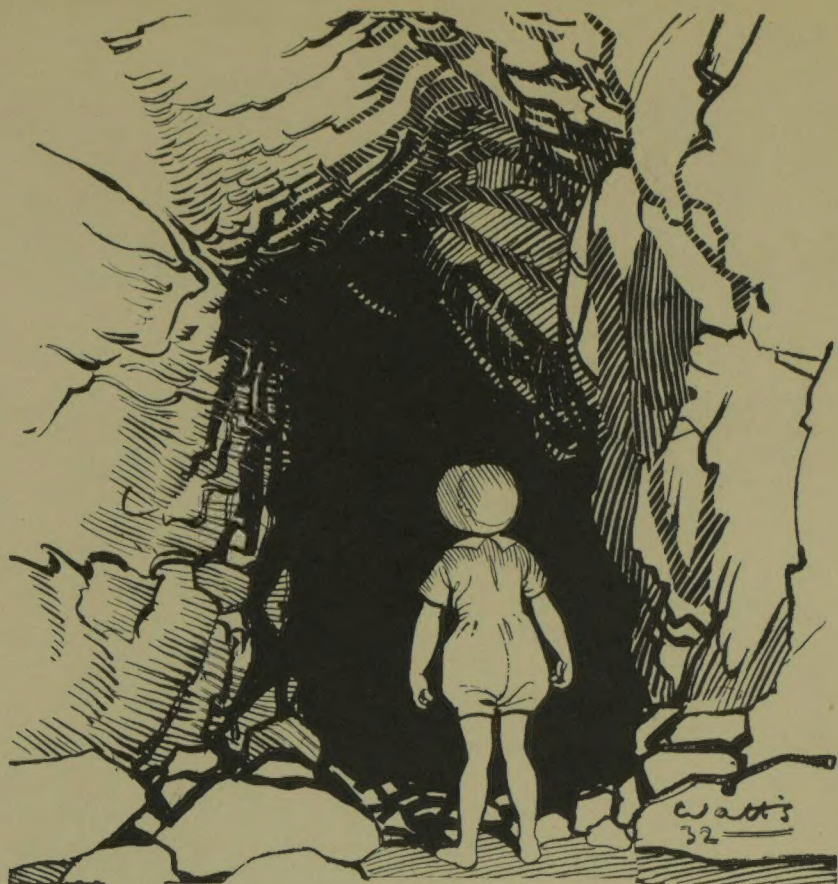
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SATURDAY, JUNE 23, 1934.



AN EFFECT OF THE LONG-CONTINUED DROUGHT: A MOSAIC OF CRACKS IN THE DRY BED OF A RESERVOIR AT TRING, HERTFORDSHIRE—AN EXTREME EXAMPLE OF THE PLIGHT OF RESERVOIRS ALL OVER THE COUNTRY.

The drought all over the country, intensified by fine, hot weather during the week-end of June 16 and following days, was sufficiently serious to force the Metropolitan Water Board to issue a second appeal to London consumers on June 12, urging the necessity of a restriction of water consumption. A similar appeal a few weeks earlier had led to a daily saving of 20,000,000 gallons. Appeal notices to "Use Less Water" were therefore affixed to all public buildings in

the Board's area of 573 square miles, and in vehicles in the services of the London Transport Board. It was hoped that if the appeal were satisfactorily responded to, it would not become necessary to impose compulsory restrictions. The London supplies, though exceptionally low, were not in as serious a condition as those of many other parts of the country—especially rural districts. On the two following pages we illustrate vividly the general scarcity in reservoir and river.

THE WORST DROUGHT IN ENGLAND SINCE 1743:



THE REMAINS OF THE RIVER LEA AT CHINGFORD, ESSEX, WHERE THE BIG KING GEORGE RESERVE RESERVOIR, USUALLY FULL, IS NOW MORE THAN HALF-EMPTY.



THE CHADWELL SPRING, NEAR WARE, HERTS, ALMOST ENTIRELY DRY: THE SOURCE WHICH SUPPLIES THE NEW RIVER AND THE RIVER CHAD—THE LATTER NOW DRIED UP.



THE RIVER MOLE AT NORBURY PARK: A CONTRIBUTORY CAUSE OF THE THAMES DAILY DEFICIENCY OF 569,000,000 GALLONS BELOW THE AVERAGE FOR JUNE.

As mentioned on our front page, the Metropolitan Water Board issued their second "Use Less Water" appeal to London consumers on June 12. Consumption dropped appreciably during that week; but Sir William Prescott, presiding at a meeting of the Board on June 15, said that, although a saving of 30,000,000 gallons, or 10 per cent. a day, had been made, it would be necessary for a 20 per cent. saving to be



THE TURBULENT RIVER DEE BECOMES A PROMENADE: BELOW THE CHAIN BRIDGE AT BERNY, DENBIGH, WHERE THE STREAM NOW FILLS A GULLY FIVE YARDS BROAD.



CRANSLEY RESERVOIR, NEAR KETTERING, WHICH HOLDS 160 MILLION GALLONS WHEN FULL, NOW HOLDING EIGHT MILLION; SHOWING THE TWO STREAMS WHICH FEED IT.



DISTRESS CAUSED BY THE DROUGHT IN COUNTRY DISTRICTS: FARMERS AT GREAT HARFORD, NEAR BEDFORD, PUMPING WATER FROM THE RIVER OUSE FOR THEIR CROPS.

made if the Board were not to impose compulsory restriction. He appealed in particular to local authorities and sports clubs to reduce to an absolute minimum the quantity of water used for watering parks and recreation grounds. The Bishop of London desired that prayers for rain should be offered in every church in London on June 17. The extent of the water shortage was vividly described at a meeting of the Thames Conservancy Board on June 11 by Lord Desborough, the Chairman, who gave figures showing the exact position in the Thames watershed. He said that the approximate daily flow was then 270 million gallons, against the normal flow for May of 450 million gallons, and that the Water Board was taking 100 million gallons, or half its normal consumption. Rainfall in May was 0.66 inches—1.32 inches

DRIED-UP RIVER-BEDS AND DEPLETED RESERVOIRS.



THE DRIED-UP BED OF THE RIVER WANDLE AT CARSHALTON, SURREY: A STREAM TRANSFORMED INTO A MUD-FLAT, WITH NOT EVEN A TRICKLE FILTERING THROUGH.



A RESERVOIR AT TRING, HERTFORDSHIRE, AT WHICH THE WATER USUALLY REACHES THE TOP OF THE EMBANKMENT: AN AREA WHICH HAS SUFFERED EXCEPTIONALLY.



WATERING THE STREETS OF LIVERPOOL WITH SEA WATER—FOR THE FIRST TIME FOR THIRTY YEARS: THE TANK PLAINLY MARKED LEST PEOPLE SHOULD SUSPECT WASTAGE.

below standard. For the whole year the deficiency was 9.94 inches, or 35 per cent. below the standard average of 28.24 inches. The total deficiency represented a sheet of water 6600 miles long, 250 feet wide, and 10 feet deep. Lord Desborough added that the actual daily flow over Teddington Weir was getting very close to the level below which the Metropolitan Water Board is not allowed by Statute to extract water from it. Since this speech was made the position grew appreciably worse; and it was clear that, since droughts are definitely less prone to end in summer than in winter, the situation could hardly fail to become considerably worse still before it could begin to mend. Nor should it be forgotten that the London supplies are more certain than those of many other parts of the country. Voluntary



THE RIVER MOLE AT A LOW LEVEL AT NORBURY PARK: ONE OF THE MANY STREAMS THAT FEED THE THAMES, THEIR FAILURE INTENSIFYING THE LONDON SHORTAGE.



TEDDINGTON WEIR, WHERE THE FLOW DURING MAY WAS THE LOWEST ON RECORD, AND WHERE THE DAILY FLOW OF THE THAMES APPROACHED THE STATUTORY LIMIT.



THE DRIED-UP RIVER PANDE, BERKSHIRE, SHOWING TREE TRUNKS PLACED ACROSS TO MAKE FALLS, SINCE USUALLY IN JUNE TROUT MAY BE CAUGHT AT THIS SPOT.

economies, which will probably have to be extended, have put most of the towns in a fairly good position, but country districts, in spite of the Water Shortage Act passed last month, are generally in serious plight. Farmers are the chief sufferers. The drought has now lasted without serious interruption since November 1932, and already surpasses all of which accurate records exist.



By G. K. CHESTERTON.

AN ironic situation can sometimes be seen in controversy; similar to what I believe can sometimes be seen in war. Not only does one side not know when it is beaten, but the other side does not know when it is victorious. The whole campaign comes to a halt, and the chances may even be held to hang even, simply because neither side realises what the actual chances are. An army may be confronted with a huge gap in the enemy's line and never go through it; an army may be, in fact, outflanked and even encircled and not find it out for months or years. This situation arises from the bewildering scale and size of warfare, especially modern warfare; and the same is especially true of modern controversy. It is more true of controversy than of war; for it is possible to make some sort of map of the military dispositions, whereas it is very unusual to make anything like a map of the mind. But a number of things have, in fact, happened in the modern mind, about which the modern mind itself is still strangely absent-minded. This sort of thing can hardly happen when a conflict is concentrated and on a small scale, like a game of chess. It is rare for a chess-player not to know when he is beaten; and if he is a very good chess-player, he knows it quite a long time before he is beaten. But that is because the whole action is within so small a frame that it is impossible even for a bad chess-player to forget the arrangement of the pieces altogether. But the field of war, as we have already learned, can be wide in the sense of world-wide; and the soul of man is wider than the world.

I saw a headline in a newspaper the other day, surmounting an ordinary literary review of a scientific book, and announcing in large letters: "Darwinism Still True." The first thing that struck me was that this is not the way in which men write about a really certain and established truth. For, even in science, there are some certain and established truths. I take it that nobody, in referring to the historic work of the great Harvey, would think of writing up in large letters: "Circulation of the Blood Still True." But that is not so much because Harvey has proved it, as because we have proved it. That is the mark of a genuine and valid scientific discovery; that as soon as some great man has suggested the idea, any small man can prove it. The hero of science establishes it as a hypothesis; but it is the millions of morons who establish it as a fact. We all know that the blood does move in a certain manner; that whether a child pricks himself with a pin, or a German philosopher cuts his throat with a razor, whether a man is transfixed by a bayonet or annoyed for a few minutes because his nose bleeds, all the things that happen are consonant with the general theory that the blood circulates in the body. But it is not true that everything that has happened is consonant with the theory that species were varied by the process of Natural Selection. The whole trouble (with those who still cling to Darwin's hypothesis) is that *nothing* has happened, worth speaking of, to support that hypothesis since that hypothesis was first thrown out. It entirely underrates the situation to say, in the popular phrase, that we have not discovered the Missing Link. The point is that we have not discovered *any* link; in the sense of any purely intermediate thing obviously linking one species with another. We have traces of creatures which, for all anybody knows, may have grown out of other creatures; but we have no traces at all of their growing out of other creatures. Nobody, so to speak, ever caught them at it. Nobody ever found

the fossil of a creature who died just before he had fully developed into another creature. We find snakes and we find birds; but if snakes did really turn into birds, they had the modesty and delicacy to retire into complete darkness and oblivion when they changed their costume and disguised themselves in beaks and feathers; and, like the best criminals and detectives in the murder stories, they took good care to leave behind no traces of their transformation. If Darwin's hypothesis had hardened into a reality like Harvey's hypothesis, we should be perpetually



THE MEETING OF IL DUCE AND DER FÜHRER: HERR HITLER (LEFT) WELCOMED BY SIGNOR MUSSOLINI ON HIS ARRIVAL AT VENICE BY AIR FOR THEIR DISCUSSION OF THE EUROPEAN SITUATION.

Herr Hitler arrived at the Venetian airport on June 14, and was welcomed personally by Signor Mussolini. When the aeroplane alighted, the latter walked quickly forward to give his guest the Fascist salute. The Duce was wearing the grey-green uniform of the Fascist Militia. The German Chancellor, who was in civilian clothes and wearing a light-grey dust coat, replied with the Nazi greeting, and then the two men shook hands. The subsequent proceedings will be found described and illustrated on the opposite page. Herr Hitler left Venice, again by aeroplane, on the morning of June 16.

stumbling over stones and rocks that record a myriad intermediate stages and fine shades of such a slow, everlasting and universal growth and gradation; just as we are perpetually testing in a hundred trivial actions the truth of the Circulation of the Blood. And as we all know it is a truth, we do not go about shouting at the top of our voices that it is "still true."

Reading between the lines, in this particular case, it is easy to see that neither the author nor the reviewer really meant that Darwin's theory was true in the sense in which Harvey's discovery was true. Both make use of the useful but rather doubtful and dangerous phrase, "a hypothesis that still holds the field." But they do not really mean even that. A hypothesis may fairly be said to hold the field, without being finally established, when it does cover most or many of the facts and there is *no* other hypothesis that covers any of them, or any adequate proportion of them. But these Darwinians do not really mean, or could not really maintain, that there is *no* other possible explanation of snakes being different from birds, or of snakes liking to wriggle or birds finding it convenient to fly. What they really mean is that, since the Darwinian theory, no other evolutionary theory has explained these things without admitting the explanation which is called Design. They do not mean that Natural Selection is the only explanation of feathers being useful to birds; because obviously it isn't. They mean that it is still the only atheistic explanation of the usefulness of feathers. In other words, no other Evolutionist since Darwin has been able to think of any other possible way in which the obvious appearances of design could have come about without a Designer. But that does not alter the fact that Darwin imagined he had thought of a possible way; and it is proving more and more to be an impossible way. But if Science abandons, as it does more and more abandon, the particular and very ingenious theory of Darwin for evading the old argument from Design, then we obviously cannot say that what Science abandons is what holds the scientific field. Obviously, what remains to us is not the new argument which has failed, but the old argument which it has failed to evade. If the whole battlefield were clearly surveyed, it would be clear that things were back in their original positions; the last attack beaten off; the main army behind its normal defences. And what holds that field is not Darwin; it is Paley.

Yet I imagine it will be quite a long time before the new situation is realised by the followers of Paley, let alone by the followers of Darwin. It still seems incredible to the orthodox that they should be victorious. And the most incredible thing about the new situation is that it is the old situation. The person who denies any purpose in nature is now confronted with the difficulty of explaining the complicated fittings of the human eye, or the way in which bees fit in with flowers, exactly as he was hundreds and thousands of years before Darwin was born. It is not, of course, in any way a new argument for cosmic design; and it is, in a sense, a negative one. It rests on the fact that nobody can, in fact, think of any way in which natural things should fulfil themselves so neatly and logically, except the one notion of Natural Selection, which has practically broken down. Of course, somebody might appear with another alternative theory of accidental adaptation, different from Darwin's; but it would have to be different from Darwin's. As it is, if Natural Selection has failed to disturb the case for Design—why, then the case for Design is not disturbed. If the attack has not broken the original battle-line—why, then the original battle-line is not broken: and there, for the present at least, is an end of it. Some have said that, if God had not existed, it would have been necessary to invent Him. Rather in the same way, we may say that if God were not the Creator who made the world, He would still be the hypothesis that holds the field.

EUROPE'S LEADING DICTATORS MEET: HITLER-MUSSOLINI SCENES IN VENICE.



WATCHING THE PARADE OF TROOPS IN ST. MARK'S SQUARE, VENICE: HERR HITLER AND SIGNOR MUSSOLINI (TOGETHER IN CENTRE BACKGROUND) ON A PLATFORM ERECTED NEAR THE BASE OF THE CAMPANILE.



THE SCENE OF SOME OF THE DISCUSSIONS: THE VILLA PISANI AT STRA, REGARDING WHICH RUMOURS AROSE THAT IT WAS HAUNTED, AFTER SIGNOR MUSSOLINI'S SUDDEN DECISION NOT TO SLEEP THERE.



A VAST CONCOURSE IN ST. MARK'S SQUARE ON THE OCCASION OF HERR HITLER'S VISIT TO VENICE: THE CROWD LISTENING TO SIGNOR MUSSOLINI'S SPEECH FROM THE BALCONY OF THE DOGES' PALACE, IN WHICH HE SAID THAT HE AND HERR HITLER HAD MET "TO ATTEMPT TO DISPEL THE CLOUDS WHICH OBSCURE THE EUROPEAN HORIZON."



THE GERMAN CHANCELLOR'S ARRIVAL AT THE GRAND HOTEL, VENICE: HERR HITLER (CENTRE) STEPPING ON THE GANGWAY FROM THE LANDING STAGE, AND SIGNOR MUSSOLINI (EXTREME RIGHT) LEAVING THE MOTOR-LAUNCH.



A GROUP ON THE BALCONY OF THE DOGES' PALACE DURING THE ASSEMBLAGE IN ST. MARK'S SQUARE: (LEFT TO RIGHT, IN FRONT) HERR HITLER, BARON VON NEURATH (GERMAN FOREIGN MINISTER), AND SIGNOR MUSSOLINI.

After meeting at the Venice aerodrome (illustrated opposite) Herr Hitler and Signor Mussolini went by motor-launch to the Grand Hotel. Subsequently they had many conversations on political affairs, both in the Doge's Palace and in the Villa Pisani, at Stra, formerly owned by Napoleon. Signor Mussolini's sudden decision not to sleep there on the night of June 14, it was reported, caused rumours that the building was haunted, and it was recalled that Napoleon only slept one night there. A more prosaic explanation was that the villa consists of large untenanted rooms and has the depressing air of an empty hotel. At the great assemblage in St. Mark's Square, on the 15th, Herr Hitler and Signor Mussolini took their stand on a special

stage erected near the Campanile, and watched a march-past of troops. The two Dictators were on excellent terms with each other. Later they ascended to the balcony of the Doges' Palace, where Signor Mussolini addressed the vast crowd, his speech being amplified by loud-speakers. "Herr Hitler and I have met," he said, "not to re-make the political map, nor add new reasons of unrest, but to attempt to dispel the clouds which obscure the European horizon. . . . In these days that we have spent together our spirits have been in intimate communion." An official communiqué issued later said: "The personal relations thus initiated between the two heads of Governments will be continued in the future."

The World of the Theatre.

By J. T. GREIN.

A MASTER OF REVELS: SEYMOUR HICKS.

A MASTER of the revels and a master of the greenswards of comedy, he is our greatest and ever youthful comedian, Seymour Hicks. The years pass him by without dimming his lights and spirits. On the contrary, in his last two creations he has shown the inexhaustible fullness of his imagination. In the one, he literally filled a pretty, vacuous comedy with the buoyancy and ubiquity of his personality; in the other—the delightful "Vintage Wine," now heralding a long, long run at Daly's—he accomplishes a *tour de force*. It is easy enough to make a man look older than he is—that is what character actors often do—but it is not so easy to play battledore and shuttlecock with age to the confusion of the world. In this comedy Seymour Hicks appears as a house with two frontages. At home with his tyrannical mother, his two pedantic, bumptious sons, aged thirty-eight and forty, his cute little grand-daughter, true chip of the old block, he is and looks sixty-two. With his young wife and little baby, just born, he parades gallantly as forty-five, and so debonair, so agile, so romantically full of love is his demeanour that she, and we, believe him. But murder will out. It comes to the ears of M. Popinot's fearful Mamma that he is living in sin with a very young *chère amie*, upon whom he is said to waste his time and the family's money earned from a famous champagne brand. Imagine the dismay of a French family when they perceive that the *magot* is going the wrong way. So Madame Mère decides to go to see for herself. She arrives in Italy at the charming villa of the young couple; she sees the little baby (is horror-struck); she sees the young wife and treats her like a contemptible menial; at length

she meets her son, and now the fun begins to be fast and furious. It is not only three-cornered strife between the dogmatic mother, the strong-minded young wife, and the poor, crestfallen husband, drawn hither and thither by qualms of conscience, afraid to avow his real age to his

the motives which dominated her, the motives that finally wrought her destruction. This Mary Stuart may not be the woman we had conceived, nor even the complete Mary of history, for her complex and subtle nature is open to so many readings; but in this play we do get a Queen that we can recognise, a Queen faithfully drawn—a fascinating study of weakness, caprice, ambition, and grace welded into a convincing unity. This Queen is proud and foolish, imperious and lonely, generous and fickle, and yet somehow, with all her wistful and winning charms, something is missing. Something that belongs to the tradition of the ill-fated Mary, something that history itself supports, is missing—the appeal that set men's hearts aflame. Is it that in her chronicle "Gordon Daviot," so afraid lest she allowed her heroine to be trapped in romantic melodrama, has too severely chastened her dialogue and too sternly avoided the curtain and the climax? This lack of fervour is not a lack of sympathetic understanding, but an impression created by the fierce rein of restraint. The episodes are set down concisely and skilfully. The characters of Darnley, Bothwell, Murray, Rizzio are etched in sharply contrasted outlines and acted with vivid effect, each disclosing facets of the Queen's character. Miss Gwen Ffrangcon-Davies is brilliantly faithful to her author, and in her performance Mary is vital and continually interesting. All the vanity, the courage, the generosity, and revenge of which she is capable, all the contradictions of Mary's subtle heart, are united in her portrait. But this, said, there is still that hiatus which the part does not fill. It robs Mary Stuart of that dynamic impetus that would have created both curtain and climax not as a melodramatic device, but as a tragic inevitability. It reduces the stature, for this "Queen of Scots," though finely written and finely played, though persuasive in its description and vivid in its



AN INQUIRY BY THE GENERAL MEDICAL COUNCIL IN "LIVING DANGEROUSLY": AN EXCITING MELODRAMA AT THE STRAND THEATRE.

"Living Dangerously," by Reginald Simpson and Frank Gregory, is reviewed on this page. Here are seen David Norton (Godfrey Tearle), with Helen Norton (Carol Goodner), before the General Medical Council. Mr. Allan Aynesworth, as Sir Barnaby Rutland, presides.

wife, anxious to cope with his mother's gruelling cross-examination; but it is the discomfiture of an elderly man who sees his whole life and future threatened with rack and ruin. For the wife feigns that she will leave him.

Nothing can describe Mr. Hicks's wonderfully realistic characterisation of this *âme en peine*. When he is confronted with the sudden arrival of his mother, he collapses like an old ruin falling to pieces. No longer forty-five is he now; he looks old, withered, with despair written all over his countenance, with flabby limbs overlapping the easy chair in which he has sought sanctuary. A good sixty-two is he, and a little over. But not for long. Suddenly he rallies his forces. He is not going to surrender. If it must be, he will lie for better or worse, lie till the end, lest his wife leaves him with the darling baby. So, like a quick-change artist à la Fregoli, he swaps his sexagenarian saddle for the easier seat of forty-five. "Tell me the truth," says the little wife—or something to that effect—and he, to hide his hesitancy, suddenly takes the toast from the rack, mixes it like a pack of cards, and, finding fortitude in this little game, tells a "whopper" that flummoxes her and makes the audience sit up.

One cannot well describe such a master *coup* as this; it must be seen. It reveals a sense of humour and wit of conveyance that is the essence of real comedy. Only great comedians can make a big thing of so volatile a trifle. But Seymour Hicks is not only a master player; he is a master builder. As he acts in a play he improves, he creates, he amends, he curtails, he charges it with new *jeux d'esprit*. Within, say, a week after the first night, if you go to see the play again you may hardly know it. It has become quickened, enlivened, studded with countless touches of invention, tricks, sallies, bright interludes which Seymour Hicks conceives in the few pauses. With him a play is never finished, even when he has so acute a dramatist as Ashley Dukes as a partner. Yes, he is a master of revels who revels in his art—since Hawtrey, the liveliest wire in the realm of comedy.

CURTAIN AND CLIMAX.

The problem of the playwright is not only to create interest, but to sustain it. In melodrama, where the story told depends for its effect on surprise, vigour of action, and swiftness of development, there is only the theatre to consider; but the scrupulous author who selects a figure of history for the centre of interest has a more difficult task. When that figure is Mary, which Miss "Gordon Daviot" has taken for her heroine in "Queen of Scots," at the New, the issue is half-determined. For Mary Stuart, who has intrigued so many biographers, lived a life that, were it recorded in emphatic outline, would be pure melodrama. Yet such a portrait would be false to the subject, and effect would be bought at the price of essential truth. It is the distinction of this play that the writer attempts to reveal



SEYMOUR HICKS AS CHARLES POPINOT WITH HIS "PENNY-FARTHING" BICYCLE: A SCENE FROM THE NEW COMEDY AT DALY'S, "VINTAGE WINE."

This is Seymour Hicks's vehicle for escaping from the Château Popinot in "Vintage Wine." The play, by Seymour Hicks and Ashley Dukes (from the original of Alexander Engel), is reviewed on this page.

presentation, never strikes deeper than pathos, nor does it capture that indefinable magic which history records and which legend has enshrined. Within its range the play rings true, and the production of Mr. John Gielgud is altogether praiseworthy; but the range is too narrow.

At the Strand, in "Living Dangerously," we are frankly in the theatre, and Mr. Reginald Simpson and Mr. Frank Gregory have plumped for melodrama. It has no subtleties, no acute characterisation, and concentrates on its plot. Swift, well directed, credible, and tense in its pointed dialogue and situations contrived with ingenuity and invention, this tale of two opposed doctors, virtue and vice keenly matched, provides first-rate entertainment. It gains enormously by the splendid acting and by the brisk production. With Miss Carol Goodner as the romantic focus as martyr wife, and Mr. Tearle and Mr. Martin Walker in their vividly opposed studies to complete the triangle, and a background of effective delineations to speed the story on, there are no pauses for reflection. Climax and curtain provide their thrills, and that is all the play's intention. It is good melodrama and good theatre. "Living Dangerously" is the sort of play one enjoys. "Queen of Scots" is the sort of play one enjoys and remembers.

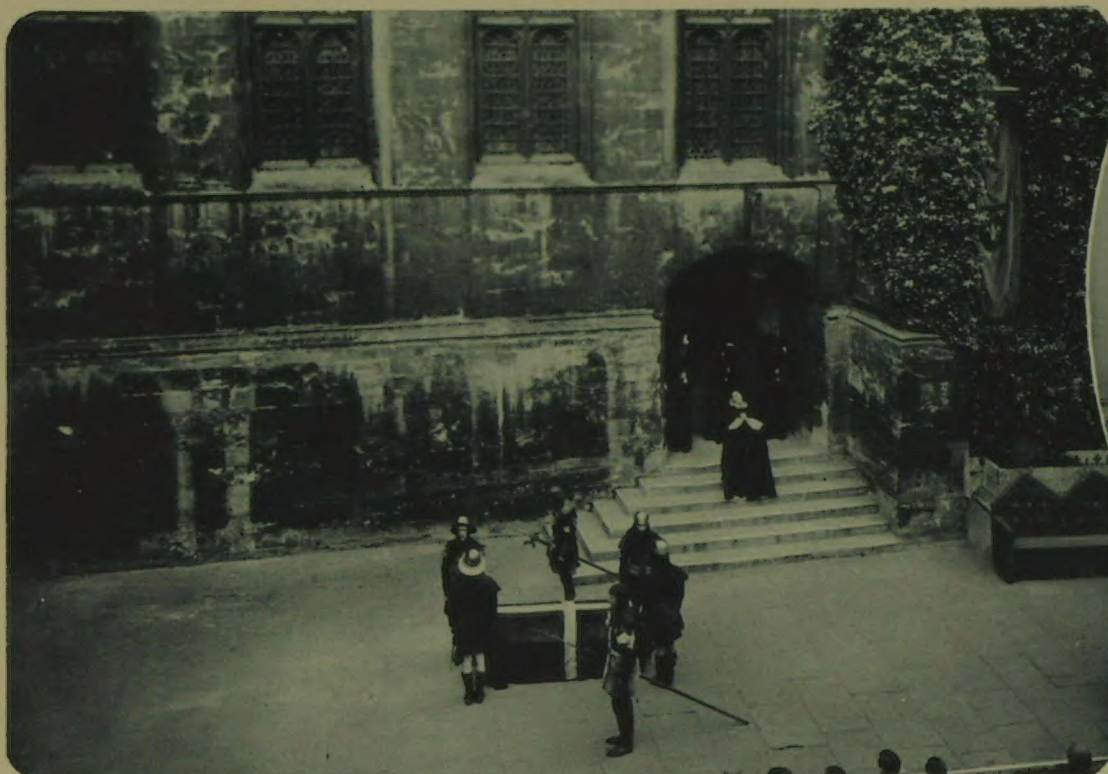


GWEN FFRANGCON-DAVIES AS MARY STUART: THE HEROINE OF GORDON DAVIOT'S NEW PLAY, "QUEEN OF SCOTS," REVIEWED ON THIS PAGE.

The authoress of "Richard of Bordeaux" follows her great success with another historical play at the New Theatre. "Queen of Scots" is produced by John Gielgud, and includes Felix Aylmer, Laurence Olivier, and Glen Byam Shaw in its cast.

OXFORD CLOISTERS AS A SHAKESPEAREAN SETTING: "KING RICHARD III."

AT CHRIST CHURCH—A PLAY RECALLING THE "PRINCES IN THE TOWER" CONTROVERSY.



"SET DOWN, SET DOWN YOUR HONOURABLE LOAD": THE COFFIN OF HENRY VI., GUARDED BY HALBERDIERS, WITH LADY ANNE, WIDOW OF HENRY'S SON, EDWARD, FOLLOWING AS MOURNER. (ACT I., SCENE 2.)



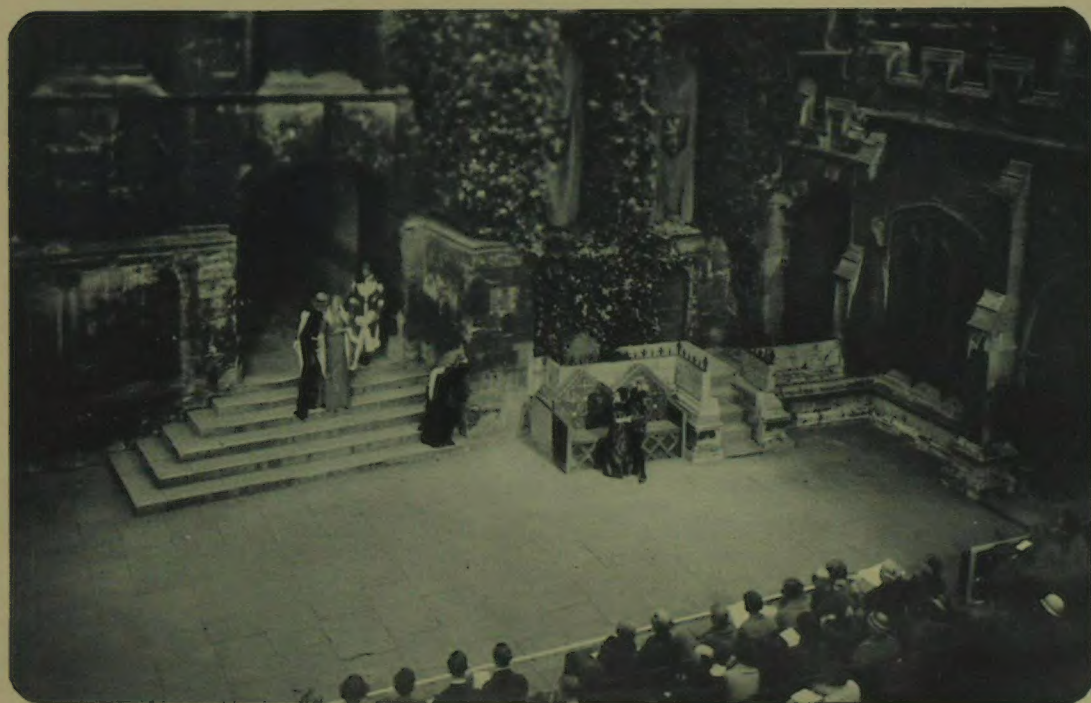
GUILTY, OR NOT GUILTY, OF MURDERING THE PRINCES IN THE TOWER? RICHARD DUKE OF GLOUCESTER, LATER RICHARD III. (PETER GLENVILLE, CHRIST CHURCH).



(LEFT) THE FIRST WOMAN INVITED TO PRODUCE A PLAY FOR THE O.U.D.S.: MISS LEONTINE SAGAN (PRODUCER OF "KING RICHARD III.") AS LADY ANNE.



(RIGHT) ONE OF RICHARD'S VICTIMS, OF WHOM HE SAYS: "I DO LOVE THEE SO, THAT I WILL SHORTLY SEND THY SOUL TO HEAVEN": GEORGE, DUKE OF CLARENCE (RICHARD HEPPEL, BALLIOL), WITH HIS SON (JANE FOLEY) AND DAUGHTER, (SALLY FOLEY).



WHERE THE DEATH OF EDWARD IV. IS ANNOUNCED BY HIS WIDOW, QUEEN ELIZABETH, TO HIS MOTHER, THE DUCHESS OF YORK, WHO IS QUESTIONED BY CLARENCE'S CHILDREN (RIGHT) CONCERNING THEIR FATHER: THE "STAGE," WITH PART OF THE AUDIENCE, IN CHRIST CHURCH, DURING THE SECOND SCENE OF ACT II.



MISS CATHLEEN NESBITT AS QUEEN ELIZABETH, WIFE OF EDWARD IV.: A FAMOUS MODERN ACTRESS WHO ONCE APPEARED FOR THE O.U.D.S. AS CLEOPATRA.

The cloisters of Christ Church provided a dignified setting for Shakespeare's "King Richard III." of which the Oxford University Dramatic Society (the O.U.D.S.) gave a revival there during the week from June 13 to 21. The play was produced by Miss Leontine Sagan (well known for her stage and film production of "Children in Uniform"), who also appeared as Lady Anne. She is the first woman invited by the O.U.D.S. to officiate as producer. The cast

also included Miss Cathleen Nesbitt (as Queen Elizabeth, wife of Edward IV.), Miss Nancy Price (as Margaret, widow of Henry VI.), and Miss Margaret Withers (as the Duchess of York, mother of Edward IV.). The murdered Princes—Edward Prince of Wales and his brother, Richard Duke of York—were played respectively by Eve Lynett and Monica Disney. Controversy was renewed recently over the question of transferring the guilt from Richard III. to Henry VII.

BOOKS OF THE DAY.

IF the British public is not well informed about India, it is no fault of the scribes and publishers, who of late have poured out generous libations of informative books on that subject. One writer in particular has been persistently industrious, and he now surpasses himself by producing two works at once—namely, "THE LIVING INDIA." Its Romance and Realities. By Lieut.-General Sir George MacMunn, Colonel Commandant, Royal Artillery. With eighteen illustrations (Bell; 15s.); and "THE LURE OF THE INDUS." Being the Final Acquisition of India by the East India Company. By Lieut.-General Sir George MacMunn. With twenty illustrations and four maps (Jarrolds; 18s.). It is in no spirit of repletion that I have referred to Sir George's uncommonly prolific pen. Far from it. My attitude towards his books can be best expressed in two familiar sayings—"The more the merrier," and "One cannot have too much of a good thing." He writes from long experience of India, with inexhaustible enthusiasm, and in a lively style very easy to read.

In "The Living India" the author's purpose has been to satisfy a frequent request from his lecture audiences for something less serious than a history and less formal than a guide. "In all the procession of books about India," he says, "there seems to be no clear picture before the West yet of what this sub-continent really is. . . . It was the constant demand of Napoleon to his staff that they should show him where they really were. . . . 'Faites-moi voir!' was his insistent demand, and . . . the cry of the British and even of other Western peoples, as regards India, is still 'Faites-nous voir!' That is the ambition that lies behind these printed lines." Here, then, is the picture, and it seems to be sufficiently panoramic, covering every imaginable phase of Indian life, social, political, religious, military, historical, and sporting. The only trouble with word-pictures is to bring the beholder up to the scratch, for they require more mental effort than the canvas variety, and much good word-painting is born to blush unseen, through invincible laziness in the reading public.

Towards all the modern problems of changing India, Sir George shows a liberal and sympathetic understanding, free from partisan bitterness, but on the main question he is emphatic. "Now," he writes, "comes the White Paper full of good stuff, and with just enough mischief let into the corner as may easily lead to the loss of India or at least a sharp campaign to restore order. . . . The people of Great Britain, having regard to all they have done, intend to insist on a friendly and ultimate predominance in the form of a Condominium. It is because they feel that the White Paper, while purporting to give this, fails in spite of all its brave words to secure it, that so many are determined to see it modified, and modified even more in the interests of India than of Britain."

In social matters also, Sir George evinces a breadth of view not always associated with the class he represents. Thus, for example, he says: "There is a new Anglo-Indian problem . . . that is going to have some strange and almost unpredictable consequences, by no means all bad. That is, the tendency of the present day for English and American women, especially English, to marry Indians, both Hindu and Moslem." The author's own enquiries revealed a considerable number of such unions, while on the other hand he remarks: "Young Britons do not at present seem to be marrying the beautiful young Indian women who are leaving purdah." Regarding English wives of Indian husbands, he continues: "Where is it all to end? Will the result be a new mixed race? . . . One thing I am quite sure of is, these ladies will need the help and support of other white women, and not the cold shoulder." But he sounds a note of warning. "The pretty little London or Edinburgh girl who marries . . . the quiet, well-behaved, biddable young Indian student, should ascertain something of where she is going. Let her read *Marriage to India* (the pathetic life-story of a girl student in an American University, who married a charming brown Indian lad). . . . If the young man does not come of a Westernised family, and has no prospects which guarantee a Western mode of living, the marriage is impossible."

Sir George MacMunn's other new book, "The Lure of the Indus," is largely a contribution to military history, a tale of stirring events told with his usual vigour and vivacity. His period is the penultimate decade (1839-49) in the annals of "John Company," and he reminds us that the whole of British India, except Upper Burma, was acquired under the ægis of the East India Company, whose rule was transferred to the Crown in 1858. Indicating the scope of his subject, and his reason for choosing it, the author writes: "In the first ten years of the reign of good Queen Victoria . . . there occurred in India five major wars in quick succession. . . . These five wars have never had the attention they deserve, for several reasons. *Firstly*, because the coming of the Crimea diverted men's minds, while in Northern India the mutiny of the Bengal Army wiped out much of the memory as well as the actors. *Secondly*, because countless corps who had gained renown therein disappeared in the ignominy of the Mutiny. . . . But because these ten years were so remarkable, so pregnant with enduring history . . . it is worth while to show them as a whole."

The wars in question were: the First Afghan War, 1839-42, the Conquest of Scinde, the Gwalior Campaign of 1843, the Sutlej Campaign (otherwise the First Sikh War), and the Punjab Campaign, or Second Sikh War.

That demand for knowledge about India



AT A VENERABLE AUSTRIAN SCHOOL OF EQUITATION: EXECUTING A "LEVADE" AT THE RIDING SCHOOL, VIENNA.



A DISPLAY BY VIENNA'S COUNTERPART OF THE FAMOUS "CADRE NOIR," FORTY OF WHOSE MEMBERS ARRANGED TO VISIT THE INTERNATIONAL HORSE SHOW AT OLYMPIA: A "KAPRIOLE" EXECUTED IN THE RIDING SCHOOL, VIENNA, ON ONE OF THE MAGNIFICENT WHITE HORSES BRED THERE.

At a moment when the famous French "Cadre Noir" have arranged to visit the International Horse Show in London—the first visit that this famous equestrian corps has ever paid this country—the photographs, reproduced here, of another historic European riding school have an unusual interest. The Riding School at Vienna ("The Spanish Riding School") boasts a selection of horses with an ancestry going back to 1483 without a break. Archduke Charles developed this race at Lipizza in Carniola, with a mixture of Spanish, Neapolitan, and Danish strains. Three hundred and fifty years later the Emperor Charles VI. founded the Vienna Riding School, which now enjoys a world-wide reputation. Thus it will be seen that the Viennese riding school has claims to antedate that at Saumur. Wayne Dinsmore, writing in the "Encyclopædia Britannica," remarks: "The Austrians at the Imperial Stables at Vienna and later the French at Saumur continued the haute école system up to recent years."

voiced by "other Western peoples" besides the British is opportunely met by an outside critic belonging to one of those nations in "A FOREIGNER LOOKS AT INDIA." By P. Staal, Consul-General for the Netherlands at Sydney. Formerly Consul-General for the Netherlands at Calcutta (Cape; 7s. 6d.). I think this book is of high importance as expressing the detached and impartial view of the looker-on who sees most of the game. After recalling that the vast Indian Empire is governed by a comparatively small

number of British officials, and protected by British or British-trained Indian troops, he goes on to say: "For the present, only these stand between order and chaos. The apparent unity of the Empire is due to the British and can be upheld by the British only. . . . It is high time that Europe (and the whole of the white race) should no longer close their eyes against this fact. . . . We only have to glance at the present situation in China to behold a picture of what India would be to-day without a British Government. . . . Britain has two duties to fulfil—one towards the white race and one towards the Indian; both equally important. . . . We need not nourish any illusions about the possibility of Europe being able to maintain her present level in the world, her present standard of living, once the East were lost to her. . . . If Britain lost her hold on India, the death-knell of the work of the white man out East would sound. It would mean disaster to Europe and to all those countries who sprang from her."

There is much more in this very candid and stimulating book that puts it among the indispensables for any student of Indian politics. As to the immediate future, Mr. Staal is not discouraging, but there is a slightly ironic note in his concluding remarks, which, written presumably some little time ago, are suggestive of a fulfilled prophecy: "There will be more Conferences and more Committees. The Conservatives, the Liberals, and the Labourites will talk at home. In India Mr. Gandhi will talk, and so will Congress, and the Mohammedans, and the Sikhs, and the Untouchables, and all the majorities and the minorities. And among each and every group there will be eminent men and very clever talkers. But there are two things that even the cleverest talker amongst them all cannot do. He cannot talk India . . . into a united independent Empire; nor can he talk the British out of India." I do not know how far these pronouncements may represent public opinion in Holland, but they may put some Dutch courage into the Churchillians.

Another aspect of the Indian scene is admirably represented in "SHIKAR MEMORIES." A Record of Sport and Observation in India and Burma. By Lieut.-Colonel H. S. Wood, I.M.S. (late M.O. 2/8th Gurkhas and Civil Surgeon, Assam). Illustrated from Photographs (Witherby; 10s. 6d.). I do not much care for sporting books that merely recount the killing of small and harmless creatures, but no one can fail to be thrilled by adventurous encounters, such as those here described, with big and dangerous game, when the sportsman takes his full share of danger and frequently does a service to the community. Moreover, Colonel Wood not only tells his tale with dramatic simplicity, but he is full of zest for the open-air life and the beauties of nature, and he is interested in all the creatures of the jungle and their habits. He mentions, for instance, that a wild boar can beat a tiger in fight, and, discussing the mystery as to where elephants go to die, replaces the "elephant cemeteries" myth with a more rational explanation. His book teems with exciting incidents in the pursuit of man-eating tigers, leopards, and panthers, the elephant and rhinoceros, not to mention bears, boars, bison, and buffalo. He himself has had a good many "close calls" during nearly thirty-six years of shikar.

Between the author's retrospect of past experience and his present outlook, there is a distinction almost amounting to a conflict of ideas. Though recalling with joy "those glorious days spent in camp and in the jungle," he declares: "Nowadays the feeling is not so much desire to kill, as to take pictures of wild life which would be of interest to others. This is the right spirit, especially as game is decreasing year by year. Let my readers not think me a hypocrite, but the feeling is that, as one gets older, blood-lust gets less; one hates taking life, and feels a sense of remorse for all the animals and birds slain by rifle and gun. This sentiment comes sooner or later to all men who have done a lot of shooting, and especially to big-game hunters. Life is just as precious and joyous to a splendid beast as it is to a human being, and now, at my

present age, nothing would induce me to kill anything big excepting a tiger or a rogue elephant. I would much rather encounter most animals in their natural surroundings, observe their habits and take photographs, so substituting the camera or cinematograph for the rifle." This confession will doubtless appeal to our sentimentalists, but I dare say they might revise their views if we had tigers and elephants, and all the rest of the jungle terrors, at large in our own countryside.

C. F. B.

A MYSTERY OF NATURE SOLVED FOR THE FIRST TIME.



EVIDENCE THAT SOME BIG SHARKS ARE VIVIPAROUS, AND NOT EGG-LAYERS: (ABOVE) A 2½-TON MONSTER, IDENTIFIED AS A GREAT WHITE SHARK OR MAN-EATER, RECENTLY CAUGHT NEAR ALEXANDRIA; (BELOW) NINE YOUNG FOUND INSIDE IT, AND BELIEVED TO BE THE FIRST EMBRYOS OF THE SPECIES EVER SEEN.

These important photographs have just reached us from an Alexandria correspondent, who writes: "For the first time in ten years a 'shark' has been caught at Agamy, near Alexandria, weighing 2½ tons, 14 ft. long, and 3 ft. wide. It was only after five hours' struggle that three boatloads of Egyptian fishermen succeeded in landing it. When it was cut open, nine baby 'sharks,' each 2 ft. long, and weighing 108 lb., were found inside. It is thought that the 'fish' came from the Atlantic in the wake of two Japanese war-ships which have just arrived at Alexandria. A fierce controversy has arisen in the local Press as to whether the catch is a shark or a whale, as it is contended that sharks produce eggs and do not give birth as does a whale." To settle the point, we submitted the photographs and letter to the British Museum (Natural History), and Mr. J. R. Norman, Assistant Keeper, Department of Zoology

(Fishes), has kindly replied as follows: "The animal illustrated is undoubtedly a Shark, and I have little hesitation in identifying this as a Great White Shark or Man-Eater (*Carcharodon carcharias*). This species, which attains over 30 ft., is probably the most voracious of all sharks, and is found throughout the world in warm seas. It is quite well known in the Mediterranean. The photographs are of particular interest, as, to the best of my knowledge, this is the first time that the embryos of the Great White Shark have been seen. It has been assumed that this species brings forth its young alive, as do its nearest relatives (Porbeagle, Mackerel Shark, Thresher, Mako Shark, etc.), but nothing definite was known of its breeding habits. Although a number of sharks do produce eggs, this is not true of all, quite a number of them, particularly those of any size, being viviparous."

FAITH AND MOUNTAINS.

BEING AN APPRECIATION OF

"PERMANENT WAY THROUGH THE KHYBER." By VICTOR BAYLEY.*

(PUBLISHED BY JARROLD.)

"I KNOW of no finer joy than that of designing and building some great work. An engineer then becomes a creator, and cannot be denied a humble place among the ranks of the artists. He has the privilege and the delight, if he is a man of understanding, of creating something which is not only beautiful, but useful, and since he is usually a plain, rugged sort of fellow, his works should be informed with a natural simplicity and candour. He passes through the same alternations of hope and fear, of anxiety and confidence, of despair and exaltation, as the creative artist, and on the completion of his work he has the added agonising experience of the test of his bridge or his dam by the use to which it is put." Something of the emotions which Mr. Bayley depicts has been conveyed to the lay mind—and, indeed, it is not very difficult to imagine—in Mr. Kipling's great story, "The Bridge Builders." Seldom, surely, has the engineer's creative imagination had more romantic scope than in the Khyber Pass: the railway which exists there to-day, and which is excellently described in this book, is one of the most remarkable examples in the world of the removal of mountains by faith.

It is unnecessary to emphasise the strategic importance of a railway linking India with Afghanistan and supplying a line of communication for the defence of the northern gateway to India. For many years the project was regarded as "impossible and forbidden"—impossible for physical reasons, and forbidden chiefly by the irreconcilable hostility of bloodthirsty tribes in a country which was not within "dominion over palm and pine." "Until in the fullness of time came the Great War, the downfall of Russia, the war with Afghanistan, the military occupation of the Khyber, and finally the genius of an engineer who in one brief season destroyed the myth of impossibility, and demon-

chain of fortified posts, and by an irregular defensive force which at one time numbered as many as 570 riflemen. Protection was needed not only against attack-in-force by raiding tribesmen, but against isolated murders, which the Pathan commits either for robbery or for the sheer fun of the thing; and always against looting of anything loatable.

For the territory of the Afridis and Pathans is indeed a land, as Mr. Bayley mildly observes, "not for weaklings"—



RAILWAY ENGINEERING IN A LAWLESS LAND IN FACE OF HOSTILITY: THE AUTHOR AND SOME OF HIS STAFF CELEBRATING THE START OF A TUNNEL IN THE KHYBER PASS—THE CONTRACTOR'S DEFENCE POST ON THE SKYLINE.

pride and achievement, it is what his woman demands of him before he is entitled to her respect, it is even a deed of piety if the victim be an infidel. Among those naked heights, where once Alexander led his men to fabled wonder lands, the Evil One goes up and down seeking whom he may devour. Blood-feuds continue from generation to generation, and mercy is not known or understood. Allah is all things but The Compassionate. Unspeakable cruelties are practised, as a matter of course, on captives and enemies. The tribesman, apparently, interprets the well-known principle, "He's a stranger, heave half-a-brick at him," to mean, "He's a stranger, snipe him from behind a rock, or, if he is easy, capture and torture him." And, of course, rob him; theft, ingenious and daring, is incorrigible in this sterile, poverty-stricken land. With these unamiable characteristics go an extraordinary fortitude and as great an indifference to one's own injury or death as to another's. Of the Pathan, no less than of Fuzzy-Wuzzy, it might have been written—

"'E's all 'ot sand and ginger when alive,
And generally shammin' when 'e's dead."

It may be imagined, then, that Mr. Bayley's task was not eased by the proclaimed and resolute opposition of the tribesmen to the railway, which was regarded as an impious invasion of their country. Mr. Bayley's first task, therefore, was one of diplomacy rather than of engineering: it was necessary not only to reconcile the natives to the idea of the railway, but even to obtain their co-operation in finding labour. Diplomacy prevailed in a remarkable degree; although one considerable section of the tribesmen remained intransigent, there was enough support (based on a shrewd appreciation of the advantages of transport)



SHAHGAI STATION—CONSTRUCTED LIKE A FORT—ON THE LINE THROUGH THE KHYBER PASS: A BUILDING TYPICAL OF THE CONDITIONS THAT NECESSITATED A BOOKING OFFICE BEING LOOP-HOLED FOR MACHINE-GUNS.

to prevent serious depredations. On the principle of setting a thief to catch a thief, the tribes themselves, through friendly *maliks*, supplied a force of irregular police, or *khassadars*. Labour came trickling in from unexpected quarters, and was immediately organised into settlements, which grew to the number of thirteen. The labourers seem to have worked well, though they caused Mr. Bayley many anxious moments by their playful habit of scattering rocks to the peril of all passers-by, and by their extremely

casual handling of explosives." Mr. Bayley made many friends among the tribesmen, and—so eccentric is human nature—these assassins, thieves, liars, and fanatics proved charming creatures, with many attractive qualities, in personal relationships. Always provided that they do not cut your throat, they are delightful hosts and companions.

The railway has four main stages. "First, the steep rise from Jamrud to Shahgai; then a fairly level stretch along the Shahgai ridge and through the Ali Masjid gorge. Next the long but

easy ascent of the main Khyber valley to the summit at Landi Kotal, followed by the steep drop from Landi Kotal to Landi Khana and the Afghan frontier." The construction took four years, by the end of which time Mr. Bayley, who had evidently spared himself far too little, was compelled, by a breakdown in health, to leave before the official opening. Apart from the difficulties

(Continued on page 1038.)



THE SUMMIT OF THE KHYBER RAILWAY, NEAR LANDI KOTAL: THE CLIMAX OF A GREAT BRITISH ENTERPRISE ON THE NORTH-WEST FRONTIER, IN THE FAMOUS PASS FORMERLY TRAVERSED BY INVADERS OF INDIA.

Illustrations Reproduced from "Permanent Way Through the Khyber," by Victor Bayley, C.I.E., C.B.E. By Courtesy of the Publishers, Messrs. Jarrold.

strated by a masterly survey that there was a chink in Nature's armour, and that a broad-gauge train could just be got to climb to the summit of the Pass and down again." The surveyor was Lieut.-Colonel (now Sir) Gordon Hearn, R.E., and on Mr. Bayley fell the chief responsibility for the actual construction.

The physical difficulties were obviously formidable in barren, mountainous country, freezing in winter and torrid in summer, far from any source of supplies, lacking habitations or amenities of any kind, and always subject to violent commotions of nature, such as landslides, floods, and furious storms. Even greater, however, was the initial difficulty with the native population. The whole work was almost as much a military as an engineering operation. The nature of the task is perhaps best indicated by an instruction on one of the survey drawings. It read: "Combined Booking Office Window and Machine-Gun Loop-hole." Every yard of the railway, as it progressed up to the summit (3500 ft.) at Landi Kotal, and down again to the Afghan border, had to be protected by a



THE ENTRANCE TO THE KHYBER PASS: A VIEW SHOWING A PORTION OF THE RAILWAY (BUILT UNDER ENORMOUS DIFFICULTIES) WHICH LORD KITCHENER HAD ONCE DECLARED TO BE AN IMPOSSIBILITY.

a land never at peace with itself or others. "The utter indifference to human life and suffering was simply appalling. The whole land seemed to be tainted with it. From the hard, clear skyline to the bare, stony fields, it seemed to breathe hostility and murder." There is something cruel, merciless, daemonic in the atmosphere, "something definitely primitive and evil": killing is no murder—it is a man's

* "Permanent Way Through the Khyber." By Victor Bayley, C.I.E., C.B.E., Member of the Institute of Civil Engineers. With sixteen illustrations. (Jarrold; 18s. net.)

A TALL SHIP: THE HIGH, NARROW SAIL-PLAN OF "ENDEAVOUR."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE BUILDERS, MESSRS. CAMPER AND NICHOLSON, LTD., GOSPORT.

SOME CHALLENGERS COMPARED (ALL DRAWN TO SAME SCALE).

1920. "SHAMROCK IV" (BUILT IN 1914.)

1930. "SHAMROCK V."

1934. "ENDEAVOUR."

THE TALL NARROW SAIL PLAN OF THE "ENDEAVOUR."

THE ELABORATE SYSTEM OF STAYING THE HOLLOW STEEL MAST.



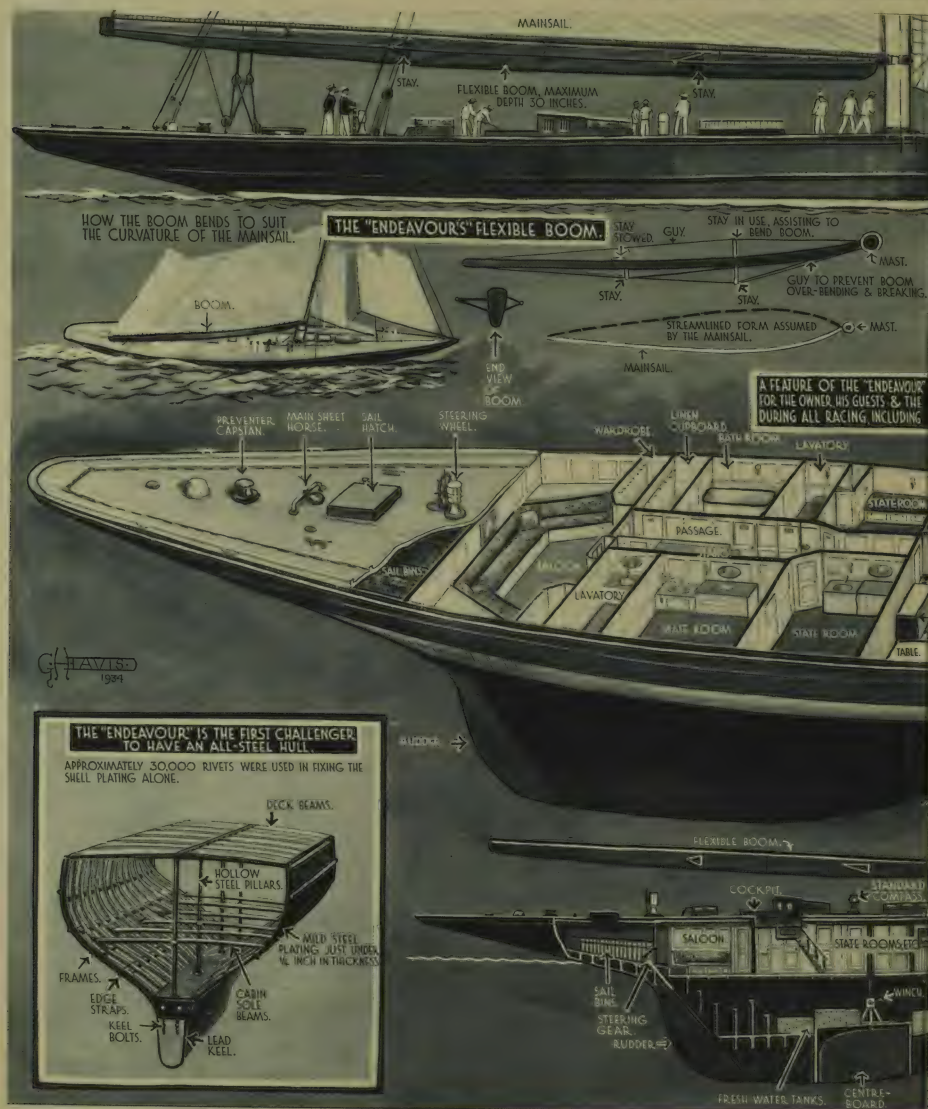
THE "ENDEAVOUR'S" SAIL-PLAN, MAST, AND HULL: THE BEAUTIFUL LINES AND RIG OF THE CHALLENGER FOR THE "AMERICA'S" CUP, IN DIAGRAM; AND (INSET) A DIAGRAM SHOWING HER NEW "TWO-CLEWED" OR "QUADRILATERAL" JIB.

Thanks to the courtesy of Mr. Charles Nicholson, the designer, and Mr. T. O. M. Sopwith, the owner, of "Endeavour," we are able on this and the two following pages to give very interesting details of this year's challenger for the "America's" Cup. The mast is 156 ft. from deck to masthead, circular in form and made of high-tensile steel, and is elaborately stayed. The two illustrations, broadside and end on, have been drawn to scale. They give a very impressive view of the mast, of the towering expanse of canvas, and of the beautiful hull of the challenger. Inset in the top left-hand corner are shown the hulls of the revolutionary "Shamrock IV.," built before the war and used in the 1920 races, the "Shamrock V." of 1930, and the "Endeavour"—the three yachts compared and drawn to the same scale. Inset on the right is a diagram showing the curious jib which "Endeavour" has been using when sailing to windward—a headsail

of new design which has aroused great interest and which appears to enable the vessel to point very high on the wind. The jib is a very large one, replacing the two smaller sails, jib and flying jib, of the orthodox rig, and its luff extends from top to bottom of the stay; but its peculiarity consists in the fact that to it are attached two sheets. The lower of these sheets leads down to about the normal position of the lead for a jib, but the upper one is attached two-thirds up the leech of the sail, and leads right aft to a cleat on the quarter. This sail and its sheeting have been submitted to exhaustive wind-tunnel tests, which have appeared to prove their efficacy. "Endeavour" is also remarkable for her long overhang at bow and stern. It is hoped that this design will give her a better chance when sailing in the ocean seas of American waters, which are longer than the short, steep seas encountered off the British coasts.

"ENDEAVOUR KEEPS IN THE WONTED PACE": THE FIFTEENTH CHALLENGE FOR THE "AMERICA'S" CUP.

Drawn by our Special Artist, G. H. DAVIS, with the kind assistance of Messrs. CAMPER AND NICHOLSON, LTD., and T. O. M. SOPWITH, Esq.



Once again a British challenger is undergoing her training spins in British waters before crossing the Atlantic with the hope of at last winning back the "America's" Cup, which was lost to us more than eighty years ago. Since 1851 fourteen unsuccessful attempts have been made to regain the Cup, and all on this side of the Atlantic are hoping that Mr. T. O. M. Sopwith's "Endeavour" will at last be successful this autumn. Owing to the agreement come to between Great Britain and the U.S.A. since the last races in 1930, the scales are no longer so heavily weighted against the challenger.

Now both countries are bound by similar rules governing the construction of these large "J" class racing cutters. This agreement gives "Endeavour" a more even chance of winning the Cup than any of her predecessors had. To-day both challenger and defender must have proper cabin accommodation; on both are imposed the same restrictions in regard to rig and design; and no longer are winches and other mechanical gadgets below decks, such as those that helped "Enterprise" to beat "Shamrock V." in the 1930 races, permitted. The mast, which plays a most important part in these contests,



CHANCE OF REGAINING THE "AMERICA'S" CUP THAN HAD ANY OF HER PREDECESSORS.

must now weigh not less than 5500 lb.; but, whereas the British boat has a hollow steel circular mast, the new defender, "Rainbow," carries a very wonderful and expensive duralumin structure. As will be seen from the illustrations on these pages and on that preceding, the hull form of "Endeavour" differs very considerably from that of the last challenger, "Shamrock V." The latter's overall length was 120 ft.; "Endeavour's" is 129 ft., and she has also a pronounced overhang and high topides, which are new and much-discussed features. The "Endeavour," as is now well known, is a vessel

with an all-steel hull, so that both defender and challenger will this year be steel ships. Another new feature is "Endeavour's" hinged centre-board plate—a considerable improvement on the vertical sliding plate fitted to "Shamrock V.," since the new plate is less liable to damage if the yacht should strike a submarine obstruction when it is in use. She has a flexible boom made of silver spruce that can be curved so as to give the mainsail a streamlined form. Up to the time of writing she has given a good account of herself. Our quotation at the head of the page is from Act 2, Scene 2 of "Hamlet."

ANCIENT AND PICTURESQUE SAILING CRAFT DOOMED TO AN EARLY EXTINCTION.



A MODEL OF A HONG KONG SAMPAN; WITH A HULL DESIGN EVIDENTLY COPIED FROM THAT OF A EUROPEAN BOAT, BUT STILL USING THE TYPICALLY CHINESE SAIL.

The Hong Kong sampan is a fast little boat which plies between ships and shore in Hong Kong harbour. Though the design of the hull is clearly European, the typically Chinese sail, with its numerous battens, is retained, and the rounded leech of the sail is characteristic of the junks of South China. Even in these little boats the owner will follow the Chinese fashion and have his whole family living on board, and will leave most of the work of navigation to be done by the women.



A CANTON SLIPPER BOAT: A TYPE THAT IS LITTLE MORE THAN A HOUSEBOAT, OF A KIND THAT HOUSES THOUSANDS OF PEOPLE IN THE CANTON RIVER.

At Canton a large population of men, women, and children have long spent their lives in boats of this type, and thousands of them live on the banks of the Canton River. The hull is of primitive form, and although the boat can be moved from place to place by means of large "junks," it is really little more than a houseboat. The cabin is gorgeously decorated in silk and lacquer, and is so fitted that it can rapidly be converted from living-room to sleeping-room, and vice versa.

Sir Frederick Maze, K.B.E., Inspector-General of Chinese Customs, has recently presented to the Science Museum, South Kensington, a collection of large models of Chinese junks. He has had each model made in the port from which that



A FIVE-MASTED JUNK FROM SHANTUNG: A CRAFT OF PECULIAR DESIGN, WITH DECK CURVED DOWN TO MEET THE SIDES, SO FORMING A KIND OF TURTLE-BACK.

These junks are used for trading in the Yellow Sea. They have a series of cargo-batches along the centre line, placed like the trunk of a turn-of-decked cargo-steamer. From these a working deck is carried out towards each side, but holes are left for the water to penetrate underneath it, as is done with the decks of modern submarines. The three larger masts are stepped as usual on the midship line; the two smaller are outside the port gunwale.



A TRADING JUNK OF SOUTH CHINA: A TYPE MODIFIED BY EUROPEAN INFLUENCE, WITH A HIGH, OVERHANGING STERN LIKE THAT OF A SEVENTEENTH-CENTURY GALLEON. In the south of China trading vessels differ greatly from those of the north, for many centuries of contact with European sailors have modified the traditional type. This model shows a heavy keel and sharp bow, while the high, overhanging stern is reminiscent of the galleons of the seventeenth century. But in this modern example much of the standard rigging is of wire rope. The junk is of a type akin to the lorcha illustrated in our issue of April 7.

particular type hulls, and under the superintendence of men who have built and sailed these vessels. This collection is of special interest, for even in China the old indigenous sailing craft are fast disappearing and giving place to steel-built



A TRADING JUNK FROM FOCHOW: A VERY ANCIENT TYPE, STILL IN USE IN THE PORTS OF FUKIEN, WITH MANY LONG-DISTANCE VOYAGES TO THE WEST.

This kind of junk, still to be seen in the ports of the Province of Fukien, represents the type most commonly recorded by travellers of the past, and one which has remained practically unaltered for at least five centuries. Strange as it looks to European eyes, it is wonderfully seaworthy. A large junk of this type sailed from Canton to New York in 1837, and later crossed the Atlantic to London. This photograph shows the typical open bows and high stern.



THE EARLY CARVED AND DECORATED STERN OF THE FOCHOW JUNK: A TYPE WHOSE HULL DESIGN IS VERY SIMILAR TO THAT OF WESTERN SAILING-SHIPS OF THE PAST. The most noticeable feature of these junks is the stern, which is built hollow so as to accommodate the very heavy wooden rudder. This rudder projects well below the bottom of the junk when she is at sea, but it has to be pushed up into the hull when the lee is hauled. The upper part of the stern bears a mass of most elaborate carving, highly gilded and painted in brilliant colours. The bird with wings displayed is a most popular decoration.

steamers, and even to motor-boats. Our photographs form an interesting supplement to the drawings of Chinese junks published in colours in our issue of April 7. The hulls of these models, varying in length from 5 ft. to 8 ft., are

MODELS OF CHINESE SEA AND RIVER JUNKS PRESENTED TO THE SCIENCE MUSEUM.



A SWATOW FISHING-BOAT—TO PERFORM MUCH THE SAME FUNCTIONS AS THE SAILING TRAWLER OF LOWESTOFT: A JUNK WITH A CURIOUS FORWARD-POINTING RUDDER.

This model shows the Swatow fisher, a type of junk that goes out to the grounds in vast fleets, partly to afford mutual protection against pirates. Its work as sea-going trawler is much the same as that of the still existing sailing trawlers of Lowestoft, but its completely different form provides an interesting illustration of how differently Chinese and English have met similar conditions. The curious rudder extends so far forward as to serve in some degree as a centre-board.



A TRADING JUNK FROM THE UPPER YANGTZE: A VESSEL WITH ONE MAST AND A HIGH, NARROW SAIL, WHICH HAS CURIOUS UP-AND-DOWN DIVISIONS BETWEEN EACH CLOTH.

The special difficulties of the navigation of the gorge of the Upper Yangtze, between Ichang and Chungking, have developed a type of junk not found elsewhere in China. The hull is formed of a number of heavy, longitudinal timbers, and is shaped somewhat like a punt. When going down-stream, the vessel is navigated by means of heavy "yulohs"—the Chinese sail-lashinging sculls—and a long pole is used at the bows to keep the junk out of the dangerous rocks of the rapids.

built up in exactly the same way as are the full-sized ships, while the sails and rigging of each have been reproduced with the greatest possible accuracy. The models will consequently form a permanent record for posterity.

THE WORLD OF SCIENCE.

REINARDT'S PHEASANT: RAREST OF GAME-BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT was with no small satisfaction that I learned, a day or two ago, of the arrival at the gardens of the Zoological Society of a pair of Reinardt's pheasants, the rarest of the game-birds. It is really one of the argus pheasants, which are among the most wonderful of living birds. And this because of what we may call the extravagant, or "hypertrophied," development of the wing and tail feathers, and their extraordinarily beautiful coloration. Darwin dwelt at length upon their remarkable wing feathers when setting forth his views on what he called "secondary sexual characters," and he has still left something more to be said about them. For this matter of the origin and evolution of resplendent plumage has yet only been partly explored. Sometimes it takes the form of vivid coloration, and giving rise to "colour schemes" of great beauty; and sometimes it is accompanied by singular structural modifications of the plumage, and the development of inflatable air sacs, often brilliantly coloured, or of strange and sometimes bizarre outgrowths of the beak-sheath, or horny outgrowths of the skull.

It is significant that these forms of ornamentation begin always with the males. To judge from the evidence so far accumulated, it would seem that there comes a time when what we may call a "saturation point" is reached, leading to the gradual "inoculation,"

Zoological Society may, with rare good luck, be enabled to witness this display, concerning which we have yet much to learn. It has never been witnessed in birds living in their native wilds in the mountainous districts of Tonkin, for it is, as I have said, one of the rarest of the game-birds, and nothing is known of its habits in a wild state.

To appreciate fully the peculiarities of this singular bird it must be compared with what we may call the "typical" argus pheasant. To be quite exact, there are really three species. But the second, "Gray's

species of relatively drab hues in like manner adopt strange postures, in which outspread wings play an important part. This fact is not to be lost sight of. But, on the other hand, it is to be remembered that species with resplendent plumage always adapt the nature of their display to the nature of their ornamentation. There are countless examples of this. The turkey, the peacock-pheasant, and the peacock are striking instances. The turkey sets the tail feathers and the back feathers on end, while dropping the wings. The peacock-pheasant fans out the tail and bows down

to the ground, so as to display to the full a great, upright, semi-circular shield, beset with hundreds of "eyes" borne on the outspread tail and half-opened wings, the outer quills, having no ornament, being concealed. The peacock spreads an enormous ocellated train, which, when erected, conceals the whole body save the head and neck and the feet. Finally, let us take the amherst and golden pheasants, which wear a gorgeous Elizabethan collar round the neck, and have a no less gorgeously coloured body and tail. So that none of these splendours should be lost, the display is not from the front, as with these others, but from the side; and, furthermore, the collar is twisted round towards the female, so as to conceal all the head but the crest and the eye, as will be seen in the adjoining photograph. Surely here is a conscious effort to ensure that nothing should be missed of the splendours of this collar. That the most is always made of their finery during these amorous displays leaves no other conclusion than that they are deliberately displayed. I venture to say that Reinardt's pheasant in one of these modes will not adopt the pose of his more gorgeously decorated relatives which I have called the typical argus pheasants.



1. A NEWCOMER OF EXTRAVAGANT APPEARANCE AT THE LONDON "ZOO": REINARDT'S PHEASANT, RAREST OF ALL THE PHEASANTS, FROM THE MOUNTAINOUS DISTRICTS OF TONKIN. Though closely related to the argus pheasant seen in Fig. 3, Reinardt's pheasant has developed a totally different form of ornamentation. This is mainly confined to the enormous tail, the feathers of which are of conspicuous beauty and excessively broad. Their ground colour is grey, thickly covered with large spots and markings of chestnut-red. The larger black spots on each side of the shaft of the feather, are surrounded by small white dots. The bird is seven feet in length, of which five feet is comprised by the tail.

Photographs by D. Seth-Smith.



2. A BIRD'S GORGEOUS COURTSHIP DISPLAY: THE AMHERST PHEASANT, WHICH SPORTS A RUFF OF GREAT BEAUTY, TWISTING IT ROUND SO THAT THE HEN MAY GET A GOOD VIEW OF IT.

shall we say, of the female, till at last she also becomes nearly or quite as gorgeously robed as her mate. And when this has come about we generally find that the young wear for a time the drab hues now discarded by the female and once worn by the male. At last, however, as we find in the case of the kingfishers, for example, male, female, and young are all alike resplendent. We have a clue to what we may call the "mechanism" of these changes. For they are evidently associated with peculiar qualities in what we call the "hormones"—substances found in, and set free by, the sexual glands.

Now, as touching Reinardt's argus pheasant, it is to be noted that, as in the case of the typical argus, the ornamental plumage is developed only in the male. And here it takes the form of excessively long and extremely broad and tapering tail feathers. The upper tail coverts, by the way, are also greatly enlarged, and coloured like the long feathers, the bases of which they conceal. The ground colour of these feathers is grey, thickly covered with large spots and markings of chestnut-red. The larger black spots, which might almost be called "ocelli," on each side of the shaft of the feather, are surrounded by small white dots.

Only the central feathers, it should be remarked, are thus developed; the outermost, entirely concealed save when the tail is spread, are of a reddish-brown colour, thickly covered with round white spots surrounded by rings of black. When the tail is spread this coloration blends harmoniously with that of these remarkable central feathers. From this we may gather that they have their part to play in the display made during the amorous advances of the male towards his mate. Those who have the good fortune to be able to make frequent visits to the gardens of the

a male preserved in the British Museum. Not even its country of origin is yet known.

The typical argus in display has been shown in these pages already, though long ago. Almost of necessity it must be introduced again, to bring home the profound differences between the two types. In the adjoining photograph the extraordinary character of this display is well shown, though robbed of its full splendour by the absence of colour. There is nothing else like it among birds. For the great secondary feathers, with their glowing eyes, are set up on end and widely spread, so that, with the outspread primaries pressed close to the ground, an enormous cup-shaped disc is formed. No words can describe its splendours. Darwin was the first to give us a detailed analysis of the several parts of this wonderful shield, which conceals the whole body save the long tail feathers surmounting the shield. He pointed out that these singularly beautiful ocelli, with their soft shading, when erected in display, and only then, have the appearance of balls lying within a socket; an effect produced by the paler shading at the top of the sphere, which has the effect of light reflected from a convex surface.

It has been urged that birds have no consciousness of the character of the splendours of their plumage; that their mode of display is automatic. This view is based, apparently, on the fact that



3. THE MAGNIFICENT COURTSHIP DISPLAY OF THE MALE ARGUS PHEASANT: THE WING FEATHERS FORMING A FUNNEL-SHAPED SCREEN, THE CONSPICUOUS OCELLI SO MARKED THAT THEY HAVE THE EFFECT OF BALLS WITHIN SOCKETS.

THE ZENITH OF THE LONDON SEASON: OPENING SCENES OF ASCOT, 1934.



THE KING AND QUEEN, ACCOMPANIED BY THE PRINCE OF WALES AND THE DUKE OF GLOUCESTER, ARRIVING ON THE COURSE, WHILE HIS MAJESTY ACKNOWLEDGES THE CHEERS OF THE CROWD: THE ROYAL CARRIAGE LEADING THE CUSTOMARY PROCESSION.



THE ROYAL BOX: THE KING (IN THE CENTRE) AND (TO RIGHT, FROM LEFT TO RIGHT) PRINCE GEORGE, THE PRINCE OF WALES, THE QUEEN, THE DUKE OF CONNAUGHT, THE EARL OF HAREWOOD, LADY PATRICIA RAMSAY, AND THE PRINCESS ROYAL; SHOWING ALSO THE DUKE OF GLOUCESTER (AT THE LEFT OF THE CANOPY).

According to some accounts horse-racing at Ascot, upon Crown lands, seems to have been instituted in the reign of Queen Anne. But, though not averse to the sport, the Queen was so shocked at the gambling that went on among her courtiers that she framed a special statute to limit the prize-money to £10 on each race-horse. (The total prize-money won at Ascot last year was £60,000!) Racing at Ascot was not properly regularised until the Duke of Cumberland was appointed

Ranger of Windsor Great Park. Under George III, Ascot became a feature in national racing, and in 1807 the meeting gained added dignity and lustre from "The Gold Cup." Although Ascot has now lost most of the exclusiveness of the narrow aristocratic clique which in former times monopolised the sport there, it is interesting to note that it is the only race-course in the world which possesses a Royal Enclosure.

EVENTS WHERE THE HORSE RESUMES ITS SWAY:

PICTURESQUE SPECTACLE AND FINE BREEDING AT THE RICHMOND AND OLYMPIA HORSE SHOWS.

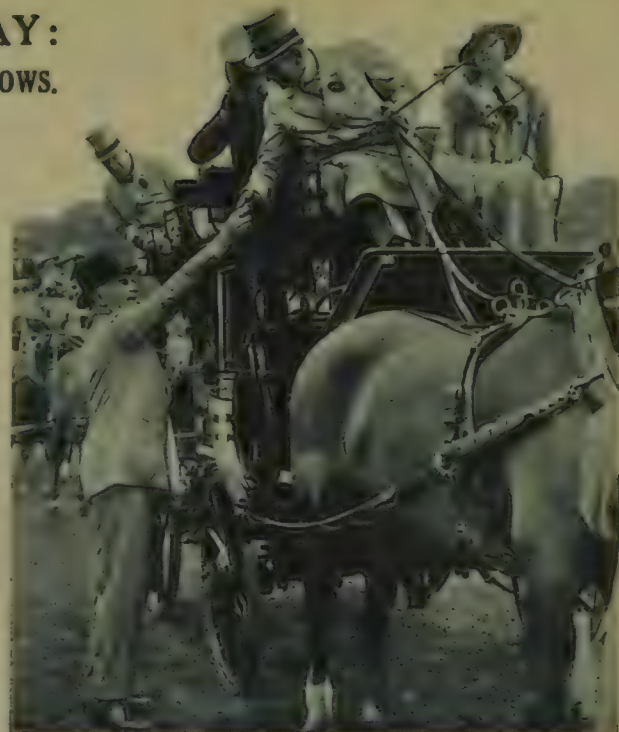


LEFT.

AT THE RICHMOND ROYAL HORSE SHOW: PRINCESS ELIZABETH WITH HER MOTHER, THE DUCHESS OF YORK, INTERESTED IN ONE OF THE WINNERS OF THE CHILDREN'S CLASSES, ON THE OCCASION OF THEIR VISIT WITH THE DUKE.

RIGHT.

THE COACHING MARATHON AT THE RICHMOND HORSE SHOW: THE EARL OF ATHLONE PRESENTING A PRIZE TO MR. CLAUD F. GODDARD ("TALLY HO" ROAD COACH WITH TEAM OF CHESTNUTS), WINNER OF THE WILLIAM H. MOORE MEMORIAL GOLD CHALLENGE CUP.



WINNER OF THE QUEEN'S CHALLENGE CUP FOR THE BEST CHILDREN'S PONY AT THE RICHMOND HORSE SHOW: MISS NORAH WALKER ON HER CHESTNUT GELDING, ROYAL STAR.



WINNER OF THE KING'S CHALLENGE CUP FOR THE METROPOLITAN POLICE: CONSTABLE HUGHES ("A" DIVISION) ON A BAY MARE.



WINNER OF THE DUKE OF YORK'S CHALLENGE CUP FOR OFFICERS' JUMPING: CAPTAIN M. P. ANSELL (5TH INNISKILLING DRAGOONS) ON CULLY NAXTER.



WINNER OF THE CHALLENGE CUP FOR NOVICE AND PARK HACKS: MISS MARGARET MCALPINE ON ROSE PETAL.

At this time of year the horse is invested with some of its old glamour and importance, and becomes for a short time what it once was all the year round, the focussing point of social interest and the occasion of pageantry and display. Two events are important in this recalling of the glories of the past—the Richmond Horse Show and the Inter-



WINNER OF THE PRINCE OF WALES'S CHALLENGE CUP FOR LADIES' HUNTERS: MRS. S. WELLS ON CLOVERHILL.

national Horse Show at Olympia. The Richmond Horse Show opened on June 14. Children's Day was on the 15th, and Princess Elizabeth visited the Show with her parents, the Duke and Duchess of York. After the children's jumping competition the Duke and Duchess and Princess Elizabeth inspected the ponies, and the Princess approached



WINNER OF THE RICHMOND CUP AND SPECIAL PRIZE FOR THE BEST HUNTER: MR. GEORG SCHICHT ON JOHN PEEL III.

each pony and gently stroked its head. The Coaching Marathon was held on June 16. Fourteen teams entered, and ten drove from Hyde Park to the showground. The William H. Moore Memorial Cup was won by Mr. Claud F. Goddard's road coach "Tally Ho" and team of chestnuts. Mr. Goddard also won in the class for road coaches.



HISTORIC EGYPTIAN UNIFORMS SEEN AT OLYMPIA: MEN OF CLEOPATRA'S BODYGUARD (LEFT) AND A SOLDIER OF SULTAN BIBARS AL-ZAHIR (1ST. CENT. B.C., AND 13TH CENT.)

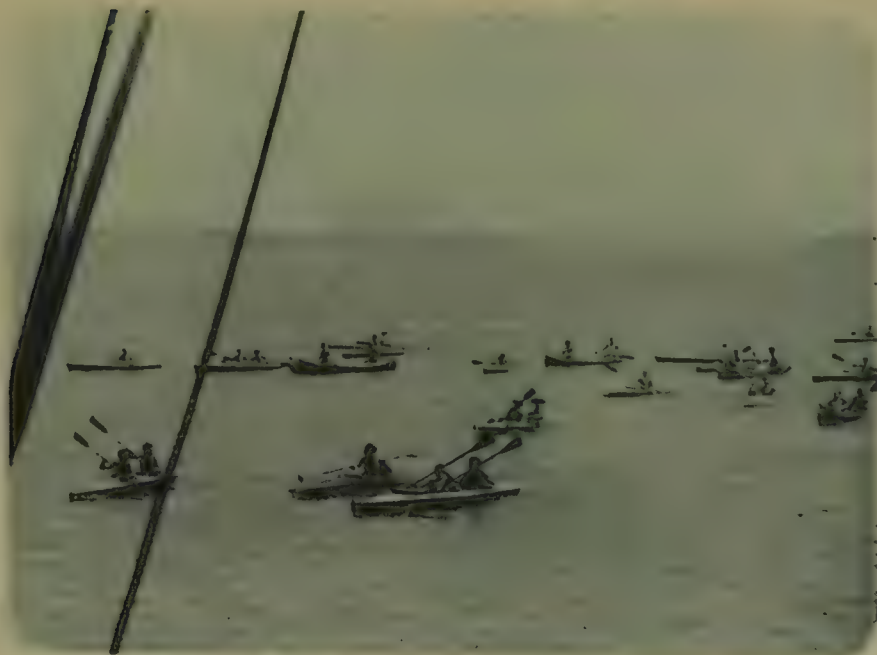
CAIRO-MOUNTED POLICE, ON THEIR WHITE ARAB HORSES, IMPERSONATE SOLDIERS OF ANCIENT EGYPT AT THE INTERNATIONAL HORSE SHOW AT OLYMPIA: MEN OF CLEOPATRA'S BODYGUARD, AS SEEN IN ONE OF THE FOUR EGYPTIAN HISTORICAL DISPLAYS.

TWO OTHER HISTORICAL UNIFORMS SEEN IN THE EGYPTIAN DISPLAY AT OLYMPIA: A SOLDIER OF THE MAMELUKES (17TH CENT., LEFT), AND OF MOHAMMED ALI (19TH CENT.)

One of the most interesting features arranged for the International Horse Show at Olympia was the display by a detachment of the famous Cairo Mounted Police. The detachment, under the leadership of Russell Lewa, is divided into four parties for purposes of the display, representing four different periods of Egyptian history—that of the Pharaohs, of the Mamelukes (thirteenth and seventeenth

centuries), and the time of Mohammed Ali. Colonel Sayed Hilmi, of the Egyptian Army, is in immediate command of the detachment. Great pains have been taken in obtaining details of the historical uniforms. It was only by exhaustive search that Russell Lewa was able to get indications of the uniform worn in the lesser-known periods. (Photographs—except centre one—by "Al Ahram," Cairo.)

A MILITARY INSPECTION AND NAVAL VISITS, WITH OTHER NOTABLE RECENT HAPPENINGS.



CANOEING ACROSS THE CHANNEL: PART OF A "RECORD" FLOTILLA OF THIRTY-ONE, ON THEIR WAY FROM CALAIS TO DOVER.

A flotilla of thirty-one canoes crossed the Channel from Calais to Dover, on Sunday, June 17, in 6½ hours. Most of the forty occupants, of whom four were women, were members of the French Canoeing Society, and their leader was M. Ducarme. They were convoyed across by the French tug "Calais," but encountered no difficulties. Though the Channel has been crossed by canoes several times before, this was the largest fleet that has ever come over all at once.



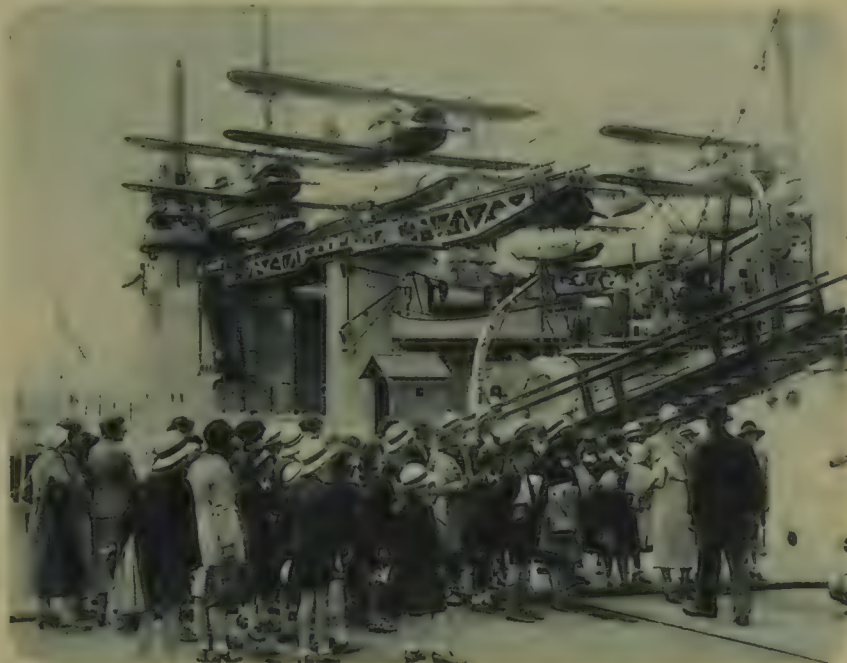
A MILITARY PARADOX: A HORSELESS (MECHANISED) BATTERY OF THE ROYAL HORSE ARTILLERY ARRIVING AT WINDSOR CASTLE FOR INSPECTION BY THE KING.

On June 18 the King inspected, in the Grand Quadrangle of Windsor Castle, M Battery of the 3rd Brigade of the Royal Horse Artillery, which arrived earlier in the morning from Aldershot. It consisted of 6 guns, 3 staff dragons with trailers, 3 wagons, 3 sets of wireless (2 on cars and 1 on a trailer), 6 light cars, and 3 motor-bicycles. The Battery was under the command of Major I. E. Fiennes.



AN AMERICAN WAR-SHIP AT PLYMOUTH: THE "WYOMING," ONE OF THE TWO UNITED STATES BATTLE-SHIPS FORMING A PRACTICE SQUADRON FOR MIDSHIPMEN.

On June 15, the United States midshipmen practice squadron, consisting of the battle-ships "Wyoming" and "Arkansas," under Vice-Admiral Hayne Ellis, arrived at Plymouth for a stay of ten days during its cruise, which will later include Naples and Gibraltar. A large social and sporting programme was arranged at Plymouth for the American officers and midshipmen, parties of whom were also to visit London and Oxford.—The U.S. cruiser "New Orleans," the first ship of the new "Astoria" class, is also the first of that class to be seen in British waters. Her visit to Portsmouth was arranged to last from June 12 to 18.



SHOWING FOUR AEROPLANES ON THEIR CATAPULTS: THE U.S. CRUISER "NEW ORLEANS" DURING HER VISIT TO PORTSMOUTH.



HORSES THAT HAVE WON, AMONG THEM, TEN FIRST PRIZES AND A NUMBER OF CHAMPIONSHIPS THIS YEAR: A DISTINGUISHED EQUINE GROUP FOR THE INTERNATIONAL HORSE SHOW.

These horses were among those entered for the International Horse Show at Olympia, and two of them had already appeared in the Richmond Horse Show. Among them they had previously won this year ten first prizes, three reserve championships, and two championships. The names are (left to right) Millbrook, Middleton, Mortimer, Middleham, and Jupiter. Millbrook, Middleton, and Middleham are owned by Mrs. Stanley Barratt, while Mortimer and Jupiter belong to Mr. Bernard Selby.



PREPARING A NEW ITEM FOR THE R.A.F. DISPLAY: PUTTING UP ONE OF THE "SKITTLES" TO BE KNOCKED DOWN FROM THE AIR.

Among various new items arranged for the Royal Air Force Display, which is to take place at Hendon on June 30, is an event which might be described as an aerial game of skittles. The skittles are erected on the ground, and the method of knocking them down is to bomb them from aeroplanes flying at a low altitude—of about 1000 ft.—with small practice bombs.

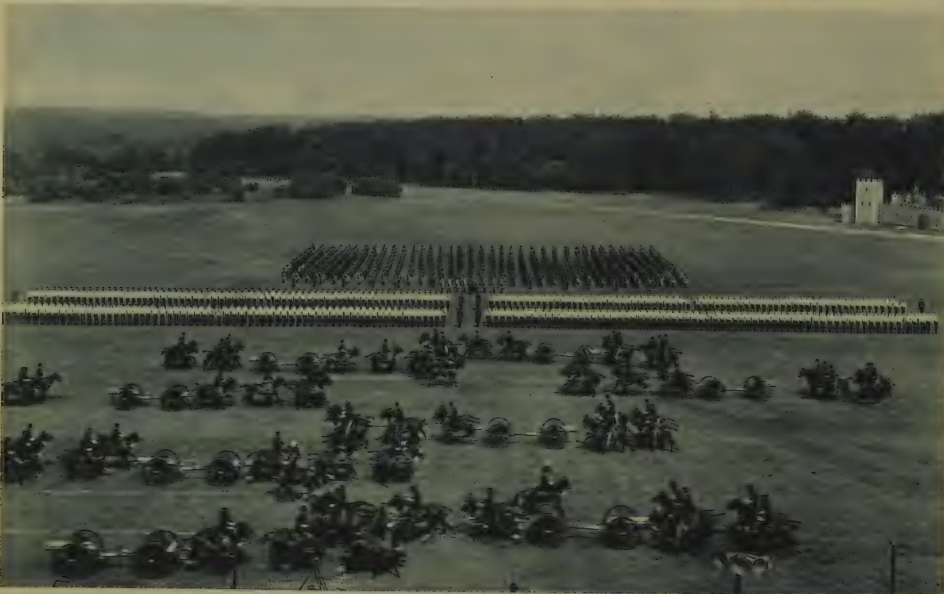
IMPRESSIVE HISTORICAL PAGEANTRY AT THE ALDERSHOT TATTOO: JAMES II. REVIEWING TROOPS, A MUSICAL RIDE, AND A RALLY OF EMPIRE.



AN UNUSUAL AND MOST PICTURESQUE FEATURE OF THE ALDERSHOT TATTOO: KING JAMES II. REVIEWING HIS TROOPS AT HOUNSLOW; THE KING SEEN AMONG THE GROUP ON THE LEFT, AND, IN THE FOREGROUND, BYSTANDERS AND HAWKS OF THE PERIOD.



THE FINAL SCENE IN THE TATTOO, AS IT APPEARED BY DAYLIGHT AT THE DRESS REHEARSAL: THE RALLY OF EMPIRE ROUND THE FIGURE OF BRITANNIA; A TROOP-SHIP, THE "EMPRESS OF BRITAIN," SEEN IN THE DISTANCE (EXTREME LEFT).



AN EVER POPULAR FEATURE OF THE TATTOO: A MUSICAL RIDE BY THE ROYAL HORSE ARTILLERY, AND, BEYOND, THE GUARDS IN UNDRESS UNIFORMS OF 1914 ABOUT TO GIVE A SPECIAL DRILL DISPLAY, WITH MASSED BANDS PLAYING.



THE FINAL SCENE IN THE TATTOO, AS IT APPEARS UNDER THE SEARCHLIGHTS AT NIGHT: BRITANNIA SURROUNDED BY HER LOYAL SONS, WITH COLOURS AND MASSED BANDS, AND THE PERFORMERS IN THE VARIOUS EPISODES OF THE TATTOO.

The spectacle at Rushmoor Arena when the Aldershot Tattoo opened there on June 16 was, if possible, more magnificent than ever. The programme opened with the bugle-calls of the British Army, given to a realistic representation of camp life; and then was seen an exhibition of Light Infantry Drill to the bugle, as it was carried out in the 'eighties. A massed physical training display was then followed by the spectacle of the siege of Namur, which was illustrated in our issue of June 2. The assault, which resulted in heavy casualties among King William III's

English troops, was enacted upon a fiercely defended breach in the fortifications. It was, however, successful, and in the second scene the French troops had surrendered and marched out before the King and his army with the honours of war. The display by "D" and "J" batteries, R.H.A., and the Guards, which is seen illustrated here, followed next. The R.H.A. gave a short musical drive, while the Massed Mounted Bands played; and then the Guards, wearing the undress uniform of 1914, exhibited some special drill. In the next item,

excerpts from "Tannhauser" were played by the Massed Bands, to the accompaniment of visions of the story of the opera depicted in the arena. The Review on Hounslow Heath in 1656, which is also seen illustrated here, was particularly picturesque. Among the crowd who had come to watch King James II. inspect his Regiments of Horse in the "Camp of Instruction" on Hounslow Heath were to be seen, as to-day, hawkers busy with the sale of their wares—an amusing instance of historical "local colour." King James II. was seen with the Queen

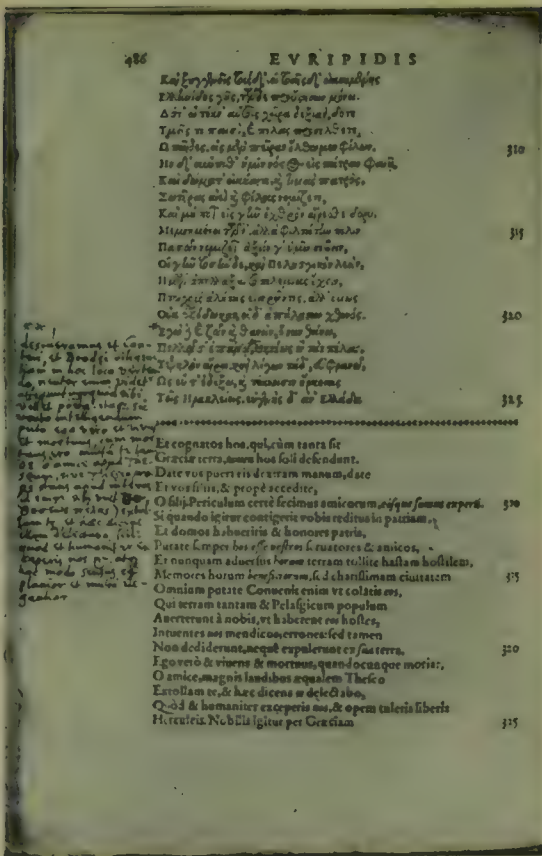
and Princess Anne. The Tattoo concluded with a Rally of Empire. This began with a torchlight display in the arena; the world at peace, and the ships of Britain seen moving to and fro on their lawful occasions. Suddenly there was a loud report, followed by the noise of battle, and the alarm was sounded. Britannia sprang erect; she waved her trident to the four quarters of heaven. Trumpeters sounded the Rally; away in the distance was seen a troop-ship, the "Empress of Britain." The troops of the Empire came marching in to surround Britannia.

HOME ITEMS
OF THE PAST WEEK:



A HOPPNER PORTRAIT SOLD FOR £3400: "MASTER RUSSELL," PAINTED IN 1800, WHEN THE SITTER WAS EIGHT.

The picture collection formed by the late Lord Faringdon (better known as Sir Alexander Henderson) was sold at Sotheby's on June 13. The highest price was that given by Mr. Frank Sabin for this delightful portrait by Hoppner of Master William Russell—a picture which had fetched 1000 guineas in the James Price sale of 1895. The opening bidding was slow, but the final bid was £3400.



MILTON'S EURIPIDES GIVEN TO THE BODLEIAN: A PAGE FROM THE "HERACLIDAE"; WITH A NOTE BY MILTON.

Milton's copy of Euripides, presented through the Friends of the Bodleian by Mr. W. W. Vaughan, M.V.O., Hon. D.Litt., was formally handed over to the Library on June 19. It is the Geneva edition of 1602, with a Latin translation below the Greek. This page shows Milton's earlier form of handwriting, when he used a Greek "e."—(Reproduced by Courtesy of Bodley's Librarian.)

ARTISTIC NEWS
AND ROYAL OCCASIONS.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A MEISSEN PORCELAIN VASE.

This porcelain vase was made about 1725 at the Meissen factory in Saxony, near Dresden, the name of which is given in England to its productions. The factory was established in 1710, after the discovery of the secret of porcelain manufacture in the Chinese manner by Johann Friedrich Bottger, an alchemist in the service of Augustus the Strong, Elector of Saxony and King of Poland.



PRINCESS JULIANA ARRIVES IN ENGLAND TO VISIT THE EARL AND COUNTESS OF ATHLONE: HER ROYAL HIGHNESS AT GRAVESEND.

Princess Juliana of Holland arrived in England on June 16, and was greeted at Victoria by Princess Alice, Countess of Athlone, and the Earl of Athlone. She was to stay at Kensington Palace for a fortnight. Later in the day Princess Juliana visited the King and Queen at Windsor Castle, and with them visited Field-Marshal the Duke of Connaught at Bagshot Park on June 17. She went to the theatre to see "Queen of Scots" on June 18.



THE KING AND QUEEN OF SIAM AT ETON: INSPECTING THE SIAMESE GARDEN GIVEN BY THE KING; WITH THE VICE-PROVOST (RIGHT) AND THE HEADMASTER.

The King and Queen of Siam visited Eton College on June 13. They were received by the Vice-Provost (Mr. C. H. K. Marten) and the Headmaster (Mr. Claude Elliott), who are seen in our photograph. Their Majesties first visited the garden outside the Provost's Lodge, which the King gave to the College in memory of his days at Eton; and then, after luncheon with the Headmaster, went over the Upper School and College Chapel.



THEIR MAJESTIES RECEIVE THE AUSTRALIAN CRICKET TEAM AT WINDSOR CASTLE: (LEFT TO RIGHT) C. V. GRIMMETT; E. H. BROMLEY; W. A. BROWN; L. DARLING; A. F. KIPPAX; W. H. PONSFORD; B. J. BARNETT; MR. W. C. BULL (TREASURER); W. J. O'REILLY (AT BACK); W. M. WOODFULL; L. O'B. FLEETWOOD-SMITH; E. A. CHIPPERFIELD; T. W. WALL; MR. BUSHBY (MANAGER); W. A. OLDFIELD; H. I. EBELING; AND S. J. MCCABE.

The King and Queen received the Australian team at Windsor Castle on June 17. Afterwards the cricketers, to whom the King had graciously given special permission to take photographs in the Castle, a privilege not generally allowed, were taken over the State Apartments by Sir Clive Wigram. Our photograph shows the party on either side of the King and Queen standing in the

Grand Quadrangle. D. G. Bradman, who was in a nursing home with a slight injury received in falling over a boundary rope when fielding, was the only absentee. In the private apartments the visitors were also presented to the Princess Royal and other members of the Royal Family. The King congratulated the members of the team on their success in the first Test Match.

THE CAMERA AS RECORDER:
NEWS BY PHOTOGRAPHY.



THE LARGEST SWIMMING-POOL IN THE WORLD OPENED AT NEW BRIGHTON: A PARADE OF BATHING COSTUMES AT THE OPENING.

On June 13 Lord Leverhulme opened the swimming-pool which has been built at New Brighton at a cost of £90,000. He described it as the largest not only in this country but in the world, and as including all the latest developments in the science of baths construction. The pool forms one of the principal features of the first portion of the Wallasey Corporation's scheme of promenade extension.



THE FASTEST COMMERCIAL AEROPLANE IN EUROPE DEMONSTRATED AT CROYDON: THE NEW "HEINKEL 70" MONOPLANE, WITH A CRUISING SPEED OF 200 M.P.H.

The fastest aeroplane in European commercial service was shown in flight at Croydon on June 18, during its first visit to England. It is a German low-wing monoplane, which operates on the two services between Berlin and Cologne. It has seats for four passengers, a top speed of 234 and a cruising speed of 200 miles per hour. Its rate of climb is remarkable.



THE "AGAMEMNON" OF ÆSCHYLUS AT BRADFIELD: THE ANNUAL PLAY PERFORMED IN THE GREEK THEATRE BY BOYS OF THE COLLEGE.

The Greek play annually performed by boys of Bradfield College, Berkshire, was this year the "Agamemnon" of Æschylus. Our photograph shows the performance in progress on June 15, in lovely summer weather. The theatre has now been embellished with a new pediment appropriately representing the birth of Dionysus, which has been designed and painted by Mr. B. D. L. Thomas. With the excellent acting, the admirable diction, the music of Mr. Fox, and the production of Mr. Cecil Bellamy, the performance was described as a delight to eye and ear. G. H. J. Bovell was a notable Cassandra.



NEW SWIMMING-POOLS AT ROEHAMPTON: THE LARGER ONE, FOR THE USE OF THE PUBLIC, IN THE FINAL STAGES OF CONSTRUCTION.

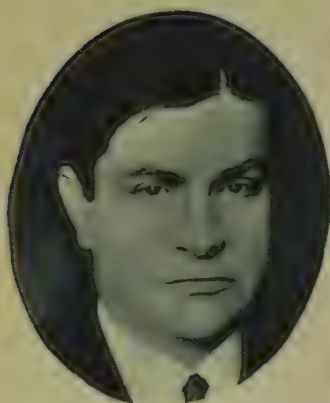
It was arranged that the new Roehampton swimming-pools, at Roehampton Club, should be officially opened by Sir Henry Jackson, a former Mayor of Wandsworth, on June 21. Miss Joyce Cooper, the famous swimmer, arranged to give an exhibition at the opening. Two magnificent pools have been built, the larger for the public, the smaller for the use of the Club members. Both are provided with the most up-to-date equipment.



LORD HUNTINGFIELD (CENTRE) SWORN-IN AS GOVERNOR OF VICTORIA: THE SCENE IN PARLIAMENT HOUSE, MELBOURNE, WHERE A DISTINGUISHED AUDIENCE GATHERED.

Lord Huntingfield, the new Governor of Victoria, arrived at Melbourne on board the "Maloja" on May 14, and was enthusiastically greeted by the city. An address of welcome was delivered by the Lord Mayor from the Town Hall steps, and Lord Huntingfield was afterwards sworn-in in the Legislative Council. Our photograph shows him during the ceremony; with Sir W. H. Irvine on his right, and Sir Frederick Mann, Acting Chief Justice, on his left.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



COL. BRONISLAW PIERACKI.

Polish Minister of the Interior. Assassinated, June 15, in Warsaw. A close collaborator with Marshal Pilsudski in the organisation and government of the Polish Republic, with a distinguished war record.



SIR SHENTON THOMAS.

Governor of the Gold Coast since 1932; appointed to be Governor of the Straits Settlements and High Commissioner for the Malay States in succession to Sir Cecil Clementi. Appointed governor of Nyasaland, 1929.



THE DUKE OF WELLINGTON.

Died June 18 (the anniversary of Waterloo), aged eighty-five. Grandson of "the Iron Duke." Commanded 1st Batt. Grenadier Guards until 1895; and thereafter lived in retirement, principally devoted to his gardens in his home at Ewhurst Park, near Basingstoke.



SIR H. J. STANLEY.

Appointed Governor of Southern Rhodesia in succession to Sir Cecil Rodwell. High Commissioner for South Africa and High Commissioner in the Union of South Africa for H.M. Government in the United Kingdom since 1931.



MR. JAMES HILTON.

Awarded the Hawthornden Prize for 1934, for his "Lost Horizon." Started his literary career just after the war with "Catherine Herself." His other novels include "Contango," and "Knight Without Armour."



THE VICEROY OF INDIA, ON LEAVE, ARRIVES HOME BY AIR: LORD WILLINGDON, WITH LADY RATENDONE (LEFT), AND SIR SAMUEL HOARE, LADY WILLINGDON, AND LORD RATENDONE AT CROYDON AERODROME.

Lord Willingdon, Viceroy of India, and Lady Willingdon arrived in London on June 18. They completed their journey from India by flying from Paris to Croydon. They were accompanied by Lord Willingdon's son, Viscount Ratendone, and the latter's newly married wife (formerly Miss Mary Foster). On their arrival at the aerodrome, they were met by Sir Samuel Hoare, Secretary for India.



TO SUCCEED DEAN INGE AS DEAN OF ST. PAUL'S:
DR. W. R. MATTHEWS.

It was recently announced that the Very Rev. W. R. Matthews, D.D., the Dean of Exeter, had been appointed to succeed Dean Inge as Dean of St. Paul's. He has been Dean of Exeter since 1931. He was successively student, lecturer, and Professor of the Philosophy of Religion at King's College, London, and is widely known for his writings on theological and philosophical subjects. He invited Nonconformist ministers to speak from Exeter Cathedral pulpit during Lent.



SIGNOR MUSSOLINI'S DAUGHTER IN ENGLAND: COUNTESS EDDA CIANO PRESENTING A BANNER TO ITALIAN FASCISTS AT EDGWARE.

Countess Edda Ciano, Signor Mussolini's daughter, recently visited England. She stayed with the Italian Ambassador in London. She presented the prizes at a sports meeting of Italian school-children in England, held at Edgware on June 17. The Italian Ambassador and Signora Grandi were on the dais with Countess Ciano on this occasion.



LIEUT. P. L. FIELD, R.N.

One of the passengers on the British steamer "Shuntien," which was attacked and looted by Chinese pirates in the Gulf of Chihli, on June 18. Taken ashore by the pirates. Serving with H.M. Submarine "Oswald" on the China Station.



LIEUT. J. D. LUCE, R.N.

Captured with other passengers and Lieut. Field, when the "Shuntien" was attacked and looted. Serving with H.M. Submarine "Osiris," now on the China Station, and belonging, like the "Oswald," to the Fourth Flotilla.



THE BRITISH WIGHTMAN CUP TEAM, DEFEATED BY THE AMERICANS AT WIMBLEDON: MISS DEAKMAN, MISS BETTY NUTHALL, MISS LYLE, M. D. HORN (CAPTAIN), MISS PEGGY SCRIVEN, MISS DOROTHY ROUND, AND MRS. L. A. GODFREE (L. TO R.).



THE AMERICAN WIGHTMAN CUP TEAM RECEIVING THE CUP FROM PRINCESS HELENA VICTORIA AT WIMBLEDON: MISS C. BABCOCK, MISS S. PALFREY, MISS HELEN JACOBS, AND MISS J. CRUICKSHANK (L. TO R.).

The American women players again defeated England in the match for the Wightman Cup, this time by five victories to two, at the All-England Club, Wimbledon, recently. This is the fourth successive occasion on which America has secured the cup. The players chiefly responsible for the American victory were Miss Helen Jacobs and Miss Sarah Palfrey, who remained unbeaten. Each won two singles, against Miss Round and Miss Scriven in turn, and in partnership they defeated Mrs. Godfree and Miss Nuthall. Princess Helena Victoria presented the Wightman Cup filled with red roses.

THE END OF A GREAT ARTISTIC MONUMENT? A SETTLEMENT OF THE WATERLOO BRIDGE QUESTION.



A GREAT PAINTER'S IMPRESSION OF THE STATE OPENING OF WATERLOO BRIDGE, ON JUNE 18, 1817, THE SECOND ANNIVERSARY OF THE BATTLE: CONSTABLE'S OIL-STUDY FOR HIS LARGE PICTURE EXHIBITED IN 1832.



WATERLOO BRIDGE AS IT IS TO-DAY, FLANKED BY THE TEMPORARY IRON BRIDGE BUILT TO RELIEVE THE WEIGHT OF TRAFFIC AFTER THE SUBSIDENCE SOME TEN YEARS AGO: AN AIR VIEW LOOKING NORTH TOWARDS THE MASONIC PEACE MEMORIAL (CENTRE BACKGROUND).



SIR GILES GILBERT SCOTT'S DESIGN FOR A NEW WATERLOO BRIDGE—FAVoured BY THE L.C.C. BUT NOT YET DEFINITELY ACCEPTED: A PLAN EMBODYING THE MAXIMUM NUMBER OF FIVE ARCHES.
(From a Drawing by Fred Taylor.)

THE long controversy over the fate of Waterloo Bridge, due to the 1924 subsidence, came to a head on June 12, when the London County Council decided, by 76 votes to 47, to demolish it and erect a new bridge with not more than five arches, and wide enough for six lines of traffic. This decision ignored the vote in Parliament on May 30, when a motion was carried in favour of reconditioning. The Council's disregard of Parliament means that there will be no Government grant, and London ratepayers must bear the expense. The cost of demolition and rebuilding is estimated at £1,295,000. Sir Giles Gilbert Scott's design for a new bridge is favoured, though not definitely accepted. Protests have been made urging the loss to London if Rennie's bridge, "the finest in England and one of the finest in the world," were destroyed. The Council in 1925 resolved on rebuilding, but in 1929 rescinded its resolution, and decided instead to recondition and widen the bridge. The present scheme was partly influenced by the Port of London Authority's demand for a navigable waterway. Rennie's bridge was opened on June 18, 1817, the second anniversary of Waterloo. The Duke of Wellington was present.



WATERLOO BRIDGE AS IT WAS BEFORE THE SUBSIDENCE THAT THREATENED ITS STABILITY AND CAUSED THE TEN YEARS' CONTROVERSY OVER ITS FATE: RENNIE'S ARCHITECTURAL MASTERPIECE, WHICH HAS BEEN CALLED "THE FINEST BRIDGE IN ENGLAND, AND ONE OF THE FINEST IN THE WORLD"—A PAINTING BY ALGERNON NEWTON.—[Reproduced by Courtesy of the Owner, Miss Fledwood-Heseth.]

ROUMANIAN CIVILISATION OF 2500—1800 B.C.: DISCOVERIES

ARTICLE, WITH ILLUSTRATIONS, BY DINU V. ROSETTI, HEAD OF THE DEPARTMENT OF PREHISTORY



FIG. 1. A VESSEL FROM THE LOWEST STRATUM AT VIDRA: A HOLLOW-FOOTED BOWL COMPOSED OF YELLOW-BROWN CLAY, DECORATED WITH AN INCISED LINEAR DESIGN FILLED-IN WITH WHITE PASTE.



FIG. 2. THREE VESSELS OF BLACK CLAY, WITH GRAPHITE DECORATION, WHICH WERE FOUND IN THE FOURTH STRATUM OF THE EXCAVATIONS AT VIDRA, NEAR BUCHAREST.

THE prehistoric site of Vidra, near Bucharest," writes Mr. Dinu V. Rosetti, "is an artificial barrow, consisting of organic and inorganic remains, left by the vigorous life that once existed on that same spot, at a period which might be placed from 2500 to 1800 B.C. The excavations carried out at Vidra (Fig. 14) by the Prehistoric Archaeological Department of the Municipal Museum, Bucharest, under my leadership as its Director, have rendered possible the establishment of five strata of culture groups. The lowest layer belongs to the culture type known as Boian A, while the other four strata belong to the culture type called Gumelnitza. The dwellings found in the culture type Boian A



FIG. 3. A BATTLE-AXE, MADE OF COPPER, WHICH WAS FOUND IN THE UPPERMOST STRATUM AT VIDRA: A RELIC OF PREHISTORIC WARFARE IN SOUTH-EASTERN EUROPE.

are spacious, of a rectangular shape, very slightly dug in the ground, made out of roughened-down logs, plastered with mud and straw. Very rich ceramic material (Figs. 1 and 5) has been discovered in their area, remarkably fine in the shape and ornamentation of its vases. This culture has no art representing human figures, and metal is totally absent from this stratum. The excavation of the uppermost layers has brought to light an older phase of the culture type Gumelnitza A, consisting, like all Gumelnitza strata, in a wealth of figurines. This culture is acquainted with gold and copper. Stratigraphy has led to the discovery of a later phase of culture than that of Gumelnitza B.

The Vidra discoveries are of great importance with regard to prehistory in south-east Europe, due to the fact that culture Boian A is acquainted with painted crusted-ware, which seems to be the oldest painted pottery in south-east Europe. Gumelnitza culture may, in part, be paralleled with the culture type Cucuteni. In the lowest stratum of this culture, at Vidra, there has been found a fragment of a 'binocular-vase,' which is apparently an incursion of the Tripolje area of culture (ware

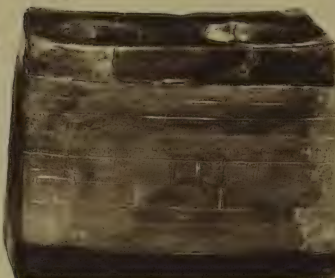


FIG. 4. A CLAY BOX WITH TWO HOLES ON TOP TO SUPPORT CONICAL-FOOTED VASES (AS ON LEFT, ABOVE), PROBABLY FOR WARMING RITUAL LIQUIDS; INCISED AND PAINTED RED OUTSIDE.

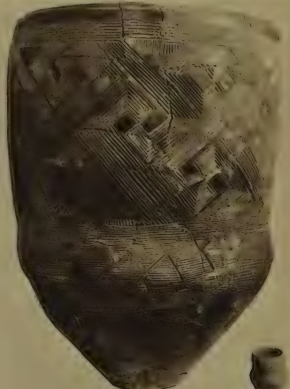


FIG. 5. A BIG CLAY CORN-RIN (55 CM. HIGH), THE INCISED ORNAMENT FILLED-IN WITH WHITE; FROM THE LOWEST VIDRA STRATUM, WHENCE ALSO CAME THE SMALL VASE BESIDE IT.

style III.). A few sherds which allow us to infer a parallelism with the strata of Vinca (Jugoslavia) have also been found in the same layer. In the last layer but one from the top, there was discovered a beautiful anthropomorphic vase of uncommon perfection and size. This vase seems to represent the figure of a deity of fecundity. We have named it the Goddess of Vidra (Figs. 9, 15, and 16). She is 43 cm. high, and wore, probably attached to her neck, a golden pendant (Fig. 11, lower), which was found lying nearby. The hands clasping her breasts are figured in the attitude usual to prehistoric ware or marble figurines, familiar on the coasts and islands of the Aegean Sea. In the vicinity of this anthropomorphic vase there were found smaller clay anthropomorphic and zoomorphic figurines. The Goddess of Vidra appears to have been placed in a sanctuary. In the uppermost stratum, at Vidra, there have been found both gold and copper (Fig. 3). Among many other copper ornaments may be mentioned numerous pins, chief among them being a flat 'spectacle'-shaped. Our readers will no doubt find in some future issue further results of these interesting researches.



FIG. 13. A BURIAL IN THE SECOND VIDRA STRATUM; THE SKELETON IN RITUAL FLEXED ATTITUDE; ON ITS LEFT SHOULDER A SKULL; UNDER ITS FEET THE SKELETON OF A CHILD APPARENTLY SACRIFICED.



FIG. 14. PART OF THE EXCAVATIONS ON THE PREHISTORIC SITE AT VIDRA, NEAR BUCHAREST: A VIEW SHOWING (AT A) REMAINS AND GROUND-PLAN OF A DWELLING IN THE FIRST VIDRA STRATUM (BELONGING TO THE CULTURE TYPE BOIAN A); AND (ON THE LEFT) ROUMANIAN DIGGERS.

THAT REVEAL PHASES OF SOUTH-EAST EUROPEAN PREHISTORY.

ARCHAEOLOGY, MUNICIPAL MUSEUM, BUCHAREST, AND DIRECTOR OF THE VIDRA EXCAVATIONS.



FIG. 6. A CLAY HEAD OF A DEITY, THE FACE PAINTED WHITE; EARS AND MOUTH, WHITE; FROM THE UPPERMOST STRATUM AT VIDRA.



FIG. 7. BONE FIGURINES (OF WHICH THE LEFT ONE HAD EAR-RINGS OF COPPER WIRE) FROM THE THIRD AND FOURTH STRATA AT VIDRA.

FIG. 8. A PROFILE VIEW OF THE CLAY HEAD OF A DEITY (SHOWN ABOVE IN FIG. 6) FOUND AT VIDRA IN THE SECOND STRATUM.



FIG. 10. THE LID OF A ZOOMORPHIC VASE REPRESENTING A STAG'S HEAD, OF OLIVE-COLOURED CLAY, FOUND IN THE TOPMOST STRATUM AT VIDRA.



FIG. 11. PLAQUE PENDANTS OF THIN GOLD; THE LOWER ONE FOUND ON THE BREAST OF THE "GODDESS OF VIDRA" (FIG. 16); THE OTHER OF THE THESSALIAN TYPE.

FIG. 12. THE LID OF A ZOOMORPHIC VASE REPRESENTING A TAPIR; OF GREY CLAY; FROM THE TOP VIDRA STRATUM.

FIG. 9. THE "GODDESS OF VIDRA": A SIDE VIEW OF THE UNUSUALLY LARGE ANTHROPOMORPHIC VASE (43 CM. HIGH), OF WHICH THE FRONT AND BACK APPEAR IN FIGS. 15 AND 16.



FIGS. 15 AND 16. THE "GODDESS OF VIDRA": BACK AND FRONT VIEWS OF THE ANTHROPOMORPHIC CLAY VASE OF UNCOMMON SIZE (43 CM. HIGH); THE BODY COVERED WITH RICH INCISED ORNAMENTATION, SHOWING TRACES OF RED PAINT; HERE SEEN (IN THE RIGHT-HAND PHOTOGRAPH) BESIDE THE SMALLEST ANTHROPOMORPHIC VASE FOUND IN THE EXCAVATIONS. (FOR A PROFILE VIEW OF THE "GODDESS," SEE FIG. 9.)

THE LOUVRE'S DISPLAY OF CHINESE BRONZE: AN EXHIBITION

ARTICLE, WITH PHOTOGRAPHS, BY GEORGES SALLES, CURATOR OF THE



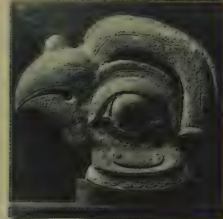
THE UPPER PART OF A BRONZE BELL, OF THE CHIN PERIOD, FOUND AT WEI-HOUEI, IN THE PROVINCE OF HONAN: THE HANDLE SUPPORTED BY A PAIR OF CONFRONTED DRAGONS. (Collection: A. Staelen, Brussels.)

THE Louvre Museum has just held, in the Hall of the Orangerie at the Tuileries, an exhibition (closed on June 17) of Chinese bronzes which, both in extent and importance, surpassed all similar exhibitions previously seen in Europe or America. It consisted entirely of antique bronze-work, represented by nearly 500 pieces, dating from the dynasties of Yin (at the end of the second millennium B.C., or about that period), Chou, Chin, and Han. Examples were shown dating from the first appearance of this metal in China, and one saw it in all its phases until the time when, after the Han dynasty in the fourth and fifth centuries A.D., this form of craftsmanship loses its pre-eminence and gives place to other arts, such as painting, sculpture, or ceramics. It is especially in bronze that we can realise the creative activity of the Chinese genius during the first ten or twelve centuries of its history. This activity was first expressed by the production of sacred vessels then used for sacrifice; there were numerous examples in the Salle de l'Orangerie: porringers and pans used for the cooking of solid food, especially meat; vases used to present offerings of fruit and grain; pots and cups which contained libations, water and wine. This first period, which extends to the end of the Chou dynasty—that is, until the third century B.C.—was represented not only by ritual vases, but by several

(Continued on right.)



A BRONZE VESSEL OF THE HAN PERIOD (25 M. HIGH) IN THE FORM OF A GOOSE, WITH A MOVABLE BEAK AS SPOUT, RINGS ON LID AND UNDER TAIL; PLUMAGE ENRICHED WITH TURQUOISE. (Collection: C. T. Loo.)



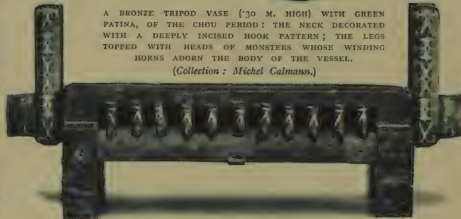
A BRONZE HEAD OF A BIRD OF PREY IN PROFILE (14 M. HIGH), DATING FROM THE END OF THE CHOU PERIOD (TWELFTH CENTURY B.C.). (Collection: Joseph Homberg.)



A BRONZE PLAQUE (31 M. HIGH) IN THE FORM OF A MONSTER, WITH A STRIATED CREST ABOVE THE HEAD, ENLARGED AT THE END, AND THE JAWS OPEN: A WORK SUGGESTING A BARBARIC FORM OF CHOU STYLE. (Collection: David-Weill.)



A BRONZE TRIPPOD VASE (30 M. HIGH) WITH GREEN PATINA, OF THE CHOU PERIOD: THE BECK DECORATED WITH A DEEPLY INCISED HOOK PATTERN; THE LEGS TOPPED WITH HEADS OF MONSTERS WHOSE WINDING HORNS ADORN THE BODY OF THE VESSEL. (Collection: Michel Calmann.)



A BRONZE STRUCTURE (20 M. HIGH) BELIEVED TO BE THE METAL FRAMEWORK OF A SILK-WEAVING LOOM, OF THE CHIN OR HAN PERIOD; FROM THE TOPS AT KIN-TE-OUEN: THE SURFACE PARTLY ENCRUSTED WITH GOLD AND SILVER DECORATION. (Collection: G. T. Loo.)

other series of objects: bells without clappers, which were rung by means of a wooden mallet; decorative inlaid work; ornamentation of a chariot; plaques of harness and cuirasses; and finally arms, knives, swords, daggers, axes, and halberds called "Ko," which were fixed to long wooden handles. The Chin and Han periods show us fresh groups of objects, such as a brilliant series of mirrors and clasps, of which the exhibition had a remarkable collection. The modifications of Chinese art that began in the fourth century B.C. could here be followed as well as on the arms and vases; they are the result of an increasing Western influence.

(Continued above.)



AN ORNATE CHINESE BRONZE OF THE CHOU PERIOD: A TWO-HANDED VESSEL, DECORATED ON THE SIDES WITH BIRD-HEADED QUADRUPEDS, AND SUPPORTED ON FOUR LEGS SHAPED AS BIRDS. (Collection: A. Staelen.)

COVERING EVERY PHASE OF THE ART IN ITS PRIME.

DEPARTMENT OF ASIATIC ART IN THE LOUVRE MUSEUM, PARIS.

These influences, which were transmitted, among other sources, by the barbarous tribes against which the Chinese fought, first modified the making of arms, and subsequently affected Chinese art as a whole. This result could be traced on the fourteen vases (sacred vessels) and the beautiful sword, enriched with gold and turquoise, which constitute the treasure of Li-yu. This treasure, discovered in 1923 near the village of Li-yu, in Chanai, Northern China, was the central feature of the exhibition. Its complex style places it about the third century B.C., and shows on the one hand figures of animals—rams, bulls, birds, fish, treated in full or half relief, and executed with the extreme realism of certain Western formulas; on the other hand it has a flat ornamentation which repeats, in a changed form, the old Chinese theme of coiling monsters. Well known by all archaeologists, this treasure has been kept in Paris since its discovery. It is now for sale. In order to retain it in France and preserve it in the Louvre, a subscription was opened, and every visitor to the exhibition received at the entrance to the Orangerie a leaflet urging him to assist in endowing the French national collections with so rich a prize. These bronzes, however, were not the only ones included in the exhibition catalogue; we saw there arms dating from the beginning of the Chou dynasty, found at Ngan-Yang (in Honan); dagger-axes or mirrors from Cheou-Tcheou (Ngan-houei); and finally a varied group of vases or instruments, ornamented with inlays in gold, found at Kin-te-ouen (near Lo-yang), in the tomb of the Lord of Han. These objects, which have been mentioned by "The Illustrated London News" (October 28 last, and several later numbers), enabled visitors to the exhibition to study the most recent discoveries in Chinese archaeology. This very important collection of bronzes was due to the generous co-operation of the greatest French and foreign collectors. London was represented by specimens lent by Mrs. M. Holmes, Mrs. W. Seligman, Mr. H. J. Oppenheim, and by eleven pieces of the celebrated collection of Mr. G. Eumorfopoulos. Brussels sent almost the whole of the Stoclet collection; from Stockholm the Crown Prince of Sweden sent specimens, as well as Mr. A. Hallström and Mr. O. Siren. Finally, Paris showed sixty objects belonging to Mr. David-Weill, along with the riches of twenty collections and three Museums.



AN ITEM OF THE FAMOUS LI-YU TREASURE, WHICH THE LOUVRE SEEMS TO ACQUIRE FOR THE FRENCH NATIONAL COLLECTION: A BRONZE CAULDRON (15 M. HIGH) OF THE CHIN PERIOD; THE LID DECORATED WITH THREE BIRDS, AND THREE OXEN IN SEMI-RELIEF; HEADS OF MONSTERS AT THE JUNCTION OF THE FEET AND THE BODY OF THE VESSEL. (Collection: Wamnick.)



ONE OF THE FOURTEEN SACRIFICIAL VESSELS WHICH (WITH A SWORD) COMPOSE THE LI-YU TREASURE, THE CENTRAL FEATURE OF THE RECENT EXHIBITION IN THE LOUVRE: AN ORNATE BRONZE TWO-HANDED CAULDRON OF THE CHIN PERIOD (16 M. HIGH) ON FOUR FEET JOINED TO THE BODY WITH STYLISED HEADS OF MONSTERS; THE LID HAVING TWO RINGS ALTERNATED WITH TWO HIGH-RELIEF FIGURES OF RAMS PLACING THEIR FORE-FEET ON A SERPENT. (Collection: Wamnick.)



THERE was a time in this country—about thirty years ago—when everyone who thought himself anybody, and a number of quite genuine nobodies as well, considered their house incomplete unless it contained at least one room in the taste of the French eighteenth century. Like other pleasant extravagancies of the prosperous Edwardian era, this one was carried to excess, and a host of second-rate reproductions made their appearance. These, together with the sweepings of the Paris factories of the 1860's and later, and a growing and justifiable interest in purely English styles, brought about a complete change in popular taste. The pendulum swung round in the opposite direction, and reproduction French furniture disappeared from the politer streets, if not from the more pretentious hotels. Fierce nationalists committed themselves to the theory that all French furniture

rose to the top, for the practice of the arts was based upon a very sound and a very long tradition, guided, rather than directed, by men who, under a king of admitted knowledge and taste, had absolute power to choose those who designed and embellished the innumerable buildings upon which the revenues were so lavishly spent. Many of the great paintings of the period seem at a casual glance so spontaneous that one is tempted to imagine that they were the work of some gay trifler who threw them off in his spare time: the facts are far otherwise. There never was a period in which hard and continuous work was more respected. It is a salutary and perhaps surprising thought that Fragonard, a natural genius if ever there was one, spent no less than fourteen laborious years doing donkey-work in the studio of Boucher before he set up for himself. Other and lesser men, whether painters or humble cabinet-makers, took an equally serious view of their profession. There was the Academy, and the organisations of painters,

sculptors, architects, and lesser craftsmen. Through the First Painter and the Director of Buildings, the King, himself the chief patron of art in the country, is kept in touch with this busy world of creation—hence notable commissions, pensions, decorations, rooms in the Louvre—and what is encouraged by the King must be encouraged by his subjects, and imitated by neighbouring lesser potentates.

It was a well-mannered, if rigid society, and it lived within a frame of which these illustrations are typical. Their elaboration is by no means to everyone's taste, if only because one almost has to build

a room round them: they do very definitely demand an equal elaboration in their surroundings. Seeing them in isolation, the average Englishman feels they are rather overdressed, as if he suddenly came upon a girl dressed for Ascot milking a cow in a farmyard



2. A FINE EXAMPLE OF THE LATER LOUIS XV. STYLE: A TABLE OF ABOUT 1770, BY N. A. LAPIE, MAÎTRE EBENISTE, FROM THE DUKE OF LEEDS' COLLECTION, INLAID WITH TEA POTS, VASES, AND SO FORTH.



1. AN EXAMPLE OF FRENCH EIGHTEENTH-CENTURY TASTE: A TABLE, PROBABLY OF THE RÉGENCE PERIOD (C. 1730), FROM THE MARQUESS OF LINCOLNSHIRE'S RESIDENCE AT CARRINGTON HOUSE, WHITEHALL.

was over-coloured and over-elaborate, and the opposite party answered with some heat that English furniture was bastard French anyway . . . one can still meet doughty evangelists of both gospels equally impervious to reason. At the same time, there have always been individuals in England who have been able to look at such pieces as those illustrated on this page with a detached and appreciative eye, not necessarily regarding them as the *ne plus ultra* of furniture design, but as items of that vast range of output and careful ingenuity which was, at any rate partly, the result of French political dominance in Europe.

Art must have patronage in order to reach any sort of standard of perfection: a less dignified way of putting it is to say that the artist, no less than the tinker and the greengrocer, must have customers. In an age of faith, the Church, or whatever the State religion may call itself, fulfils this necessary function; even when Egyptian art is not specifically religious, its business is the glorification of the Pharaoh, who was god as well as king. No one dreamt of endowing either Louis XIV. or XV. with the mantle of divinity, but the monarch was very definitely the State personified; and it must be confessed, whatever his errors in the domain of politics, he did have a very proper and enlightened understanding of the importance of the arts, both as instruments of government and necessities of reasonable living. Indeed, our modern democratic town-planners can still learn a good deal from the activities of the Louis XV. Government that was responsible for the Place de la Concorde, and dozens of other admirable lay-outs of streets and squares both in the capital and provincial cities.

It was, of course, a civilisation that, politically, had nearly every fault possible: the business of government was a close preserve of a few families, and it was nearly hopeless for the ordinary man to have his grievances considered. But within the rather narrow scope of this page, it was a régime in which hard work had its reasonable reward. It was not one in which the incompetent amateur very easily

But the girl looks well enough in the Royal Enclosure, and so do such things as these in their proper *milieu*, which is not that of a farmhouse kitchen. The point is that they are not individual units, but parts of a coherent whole, made at a time when there was the closest and most complete liaison possible between the various arts—a liaison which was only known in England when the brothers Adam were able to impose their own taste upon their clients, and design, not only the house, but its contents, from carpets to fire-irons. What was almost official and semi-automatic in France was only possible with us under the influence of individual personality. It is scarcely necessary to point out that to this day the Republic still carries on the tradition of the old monarchy: no Government is complete without a Minister of Fine Arts.

The result of this organisation, of the seriousness with which every sort of artistic impulse was regarded, was a technical perfection which compels one's admiration, even if French eighteenth-century furniture is at once too formal and too rich for one's own personal taste. Given the peculiar circumstances of the times, and the demand for something at once solid and elaborate, it is difficult to see how the corner cupboard of Fig. 3 could have been made with greater care or with a finer feeling for the material. It is remarkable as a piece of craftsmanship in wood (tulip and kingwood), and the lavish ormolu leaves nothing to be desired. This piece (c. 1770) is rather later than one would suspect from its style, which is still that of twenty years previously. The later Louis XV. type—still with slight cabriole legs—is better seen in the little table of Fig. 2, of about the same date: a slighter, more graceful design, with amusing inlay of tea-pots, vases, etc. An earlier and more severe example (c. 1730) is illustrated in Fig. 1—much nearer Louis XIV. and not less finely made.

Our own temper is, of course, definitely opposed to any official regimentation of the arts, whether major or minor, and perhaps in the modern world nothing really good can come from the encouragement of even the most paternal Government. The eighteenth-century Frenchman did, however, manage to accept direction from above, and at the same time preserve a good deal of his own independence.



3. A DIGNIFIED REPRESENTATIVE OF THE FORMAL ARISTOCRATIC CIVILISATION OF EIGHTEENTH-CENTURY FRANCE: ONE OF A PAIR OF "ENCOIGNURES" (CORNER-CUPBOARDS) BY P. ROUSSEL, MAÎTRE EBENISTE; IN TULIP AND KINGWOOD WITH ORMOLU MOUNTS. (C. 1770.)

Reproductions by Courtesy of M. Harris and Sons.



Hold this page up to the light
and look through it.

GUINNESS

Through the Looking Glass

with apologies to

LEWIS CARROLL

"There's one great advantage in living backwards," said the White Queen. "One's memory works both ways."

"What sort of things do you remember best?"

Alice ventured to ask.

"Oh, things that happened in about half-an-hour's time," the Queen replied in a careless tone.

"For instance, now," she went on, "there's that bottle of Guinness. It has done me good; I'm enjoying it now, and I shan't even drink it for another twenty minutes; and of course opening the bottle comes last of all."

"Supposing you never do open it?" said Alice.

"Then it'll still be there for me to enjoy another time," said the Queen.

Turn over this page, hold it up to
the light and look through it.

GUINNESS IS GOOD FOR YOU

THE DWELLINGS OF OUR ANCESTORS: REPLICAS OF PREHISTORIC BRITISH HUTS.



A HUT OF MAGDALENIAN MAN—OF THE COLD PERIOD 20,000 OR MORE YEARS AGO: A DWELLING COVERED WITH GRASS AND TURFS, SUCH AS WAS INGENUOUSLY MADE WITH NO BETTER IMPLEMENTS THAN SMALL FLINT FLAKES.



A NEOLITHIC PIT DWELLING OF C. 5000 B.C., WITH ITS ROOF-TREE GROWING OUT THROUGH THE TOP: A HUT "CAMOUFLAGED" AS A GREEN MOUND AND BUILT UNDERGROUND AS A PROTECTION AGAINST ENEMIES AND WILD BEASTS.

AN exhibition of particular interest, entitled "Everyday Life in Britain through the Ages," is to be held at the Abbey of Christ the King, Park Road, New Barnet, on June 28, 29, and 30. We illustrate here one section only of the Exhibition. This section consists of full-sized replicas of the huts used by our prehistoric ancestors in Britain, each hut representing a definite stage in the evolution of the home and each furnished with appurtenances and implements

(Continued below on left.)

AN EARTH CIRCLE DWELLING OF C. 2000 B.C.; WITH NEOLITHIC TOOLS AT THE ENTRANCE, INCLUDING A SHOVEL MADE FROM THE SHOULDER-BLADE OF AN OX: A HUT WITH A GOOD THATCHED BELL-SHAPED ROOF.



A MODEL OF A STONE CIRCLE HUT (C. 1500-600 B.C.), BASED ON THE STONE CIRCLE HUTS OF DARTMOOR; HAVING AN OUTER AND AN INNER ROOM AND WALLS OF ROUGH STONE: THE HOME OF MEN WHO KNEW BRONZE.

proper to the culture concerned. It is a highly successful attempt to reproduce vividly the homes and manners of life of prehistoric dwellers in these islands, and there is good evidence for the accuracy of each dwelling reproduced. First, there is the hut of Magdalenian man, who inhabited Western Europe during a cold epoch about 25,000 years ago, and whose culture and physique have been compared with those of the modern Eskimo. His hut is above ground; but, with a warmer climate and denser vegetation to conceal the approach of enemies and wild beasts, Neolithic man at first lived underground, taking advantage of the natural reluctance of wolves to jump down into a pit. Later he was strong enough in implements and organisation to make no effort to conceal his home.



A NEOLITHIC HUT OF THE LAKE-DWELLING PERIOD (C. 1500 B.C.), SURROUNDED BY A STOCKADE AND BUILT IN A MARSH: THE FIRST APPEARANCE OF DEFINITE WALLS, BUT WITH A REED THATCH THAT WAS EASILY BURNT DOWN BY ENEMIES.



A BRITISH WATTLE-AND-DAUB HUT (C. 43 A.D.), SUCH AS THOSE IN WHICH THE MEN LIVED WHO FELL BEFORE THE ADVANCING ROMANS: A HUT WITH TWO WINDOWS AND WALLS, SIX FEET HIGH, THE ROOF BEAUTIFULLY THATCHED WITH REEDS.

THE WORLD OF MUSIC.

"CINDERELLA," AT COVENT GARDEN.

THE eagerly awaited revival of Rossini's opera "La Cenerentola" ("Cinderella"), at Covent Garden, has at last taken place, and it concluded the season of opera this year at Covent Garden. It is forty years since this work was last heard in England, but it has been revived recently in Italy and France with success, and, judging by the enthusiasm of the large audience on the first night at Covent Garden, it seems destined to repeat its successes here. I have always maintained that, sooner or later, there would be a revival of interest in Italian opera at Covent Garden, provided it was prepared for in the right way, and the reception of "La Cenerentola" is a sign that this is beginning.

It is an opera that requires a highly developed virtuosity from the principal singers, and we were fortunate in hearing the chief rôles performed by excellent artists. First of all, Mme. Conchita Supervia sang the difficult part of Cinderella with all the ease and flexibility that was expected from her; less expected, but equally gratifying, was her excellent presentation of the part. There was nothing of the "star" prima donna who does not attempt to sink her personality in the rôle she is playing about Mme. Conchita Supervia's performance; on the contrary, it was a well-conceived and artistic rendering from every point of view.

She was well supported by the tenor, Signor Dino Borgioli, as Don Pamiro, in spite of the fact that he was recovering from the indisposition which had caused the postponement of the first performance. Signor Borgioli has a voice of unusually pleasant quality, and he has all the vocal flexibility and refinement which Rossini's music demands. Equally good were the Dandini of Signor Ghirardini and the Don



"THE HOTEL DE VILLE, BRUSSELS, 1856"; BY WILLIAM CALLOW, R.W.S. (1812-1908): A PICTURE IN THE ANNUAL EXHIBITION OF EARLY ENGLISH WATER-COLOURS AT WALKER'S GALLERIES. (35½ by 25½ inches.)

This picture, shown at the R.W.S. in 1856, is included in the thirtieth annual exhibition of early English water-colours at Walker's Galleries, 118, New Bond Street, W.1, opening on June 26. In this collection of rare drawings are works by Cozens, Cotman, De Wint, Rowlandson, Gainsborough, and other masters.

Magnifico of Ezio Pinza, with the result that the ensembles, which are the best part of this opera from a musical point of view, were very well done. The opera itself is attractive, chiefly by reason of its vivacity and its novelty to the present generation of opera-goers. It is not generally considered to be one of the best of Rossini's operas; in my opinion it is not nearly as good as "Il Barbiere di Siviglia" (to say nothing of "William Tell," which is, however, in a different style); or "La Gazza Ladra" or "Le

Comte Ory"; but it is a refreshing change from what we are accustomed to hear, and it was particularly attractive to hear real singing of the old Italian school.

The new setting by Gabriel Volkoff had some good points, the best scene being that of the garden in Act II.; but the last scene was not successful, and did not show off the ballet to advantage. The choreography also seemed to me to be rather uninspired, but the costumes of the dancers were lost against the predominately yellow background, so that it is perhaps unfair to judge the dances in the circumstances.

RUSSIAN BALLET.

The opera season having now concluded, the season of De Basil's "Ballets Russes" follows immediately at Covent Garden. We are promised most of the best ballets of the old Diaghilev company, and, judging by the excellence of the "Ballets Russes" last year, the success of the season is assured.—W. J. TURNER.



"BUCKINGHAM HOUSE"; BY T. NUGENT—THE BUILDING ON WHOSE SITE THE PALACE NOW STANDS: A DRAWING DONE IN 1812, TO BE SEEN AT THE FORTHCOMING EXHIBITION AT WALKER'S GALLERIES. (18½ by 13½ inches.)

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"MEETING AT NIGHT," AT THE GLOBE.

MISS MARGERY SHARP has written a very interesting play, even though there is far too much talk and too little action. There is an amusing scene in the first act, when we are shown a group of newspaper reporters waiting to interview Delia Crowborough, a society beauty whose engagement to Harold, a famous airman on the eve of a flight to Australia, has just been announced. It is a fresh and ingenious method of acquainting the audience with essential facts. In this act, with the minimum of effort, Mr. Roger Livesey contrived to present a picture of an honest, stolid, four-pound-a-week young man, a little frightened of the butler, and awed at finding himself engaged to a girl whose photograph is continually appearing in the picture papers. In Act 2 we find the family sitting in the garden, waiting to hear the sound of the aeroplane passing overhead in its midnight flight. Instead, Parker himself arrives, on the verge of a nervous breakdown. The scene

that follows between Delia and himself, though overlong, is immensely interesting. We learn that his reputation as a dare-devil flyer has been won with the sweat of fear: he hates danger, and this time his overstrained nerves snapped. Delia confesses that

taxed engineering patience to the utmost, for the hard shah had an awkward habit of turning to a soft, oozy deposit at the most inconvenient times and places. "Excavators, carpenters, and masons worked under an incessant rain of mud and water, often within a few inches of straining

timbers, groaning with the pressure of the disturbed mountain squeezing in upon them. The pressure often appeared very menacing, and in Michni tunnel, not only did roof and sides thrust in upon us, but the floor tried to burst upwards, so that an inverted arch had to be built underneath. . . . And all the time there was the haunting fear of attack on our works by raiders out for loot, or by an enemy at blood-feud with the contractor." There was danger from enemies more powerful and more elusive than



THE PAGEANT OF AYRSHIRE; BASED ON INCIDENTS IN THE LIVES OF WALLACE, BRUCE, AND BURNS: THE TRIAL OF WALLACE IN EPISODE THREE. The Pageant of Ayrshire, a play on an enormous scale, with more than 3000 performers, was formally opened by Lord Ailsa, Lord Lieutenant of Ayrshire, at Ayr, on June 16. The Pageant is produced by Mr. Matthew Anderson, of Liverpool, who makes emerge from it the story of a nation.

the gossip column publicity she has won as one of the "lovelies" is not worth the strain. They spend the night together, and the next morning, Parker, his nerve regained, sets off on his flight. The wireless announcement of his crash in flames is delivered to an empty room, so that the audience is aware of his fate long before the characters on the stage. Miss Leonora Corbett is excellent as the girl, while Mr. Roger Livesey's performance as the airman stamps him as an actor of the first rank.

these. Mr. Bayley, besides other interesting stories of occult phenomena among these primitive people, tells of a girl who was "possessed by demons." Asked whether the Khyber Railway would prosper, her familiar gave the alarming reply that "ten weeks after Ramazan there would be the greatest storm the Khyber had ever known." At the predicted time, the storm, vividly described by our author, burst with unprecedented violence. The half-completed work, though sorely tried, survived with less damage than might have been expected—and the Khyber Railway went on in despite of demons and all Hell's furies. Which seems to show that the Powers of Darkness are no match for "organised common sense with no mystery or marvel about it"—for such is Mr. Bayley's definition of engineering. Most readers of this volume will agree with us that pluck, determination, resource, and imagination must be added to common sense as indispensable ingredients of the science which we here see at work. Its monument, more durable than bronze, is one of the most remarkable railways in the world, described in this book with much spirit and with a well-maintained vivacity of style.

C. K. A.

FAITH AND MOUNTAINS.

(Continued from Page 1012.)

inherent in the general conditions already mentioned, the geological formation



A BIG POLISH TELEPHONE EXCHANGE OPENED: THE MINISTER OF POSTS AND TELEGRAPHS MAKING THE INAUGURAL CALL AT WARSAW; WITH SIR ALEXANDER ROGER ON HIS LEFT.

At the official opening of the Katowice Automatic Exchange network, Sir Alexander Roger, Chairman of the Telephone and General Trust and of the Automatic Electric Company, was a British representative present. It was through the instrumentality of these companies that the work of modernising Polish telephone services was effected. Sir Alexander was decorated with the insignia of the Order of Polonia.



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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THE OLD SPANISH CITY OF TOLEDO.

A VERY attractive spot to visit in Spain in the summer-time is the typically Spanish city of Toledo. It is situated on a lofty table-land, some 2400 feet above sea-

one; it has several hotels, and it possesses the advantage of being only two hours from Madrid by railway.

Toledo is an epitome of the history of Spain, from the days of the first trading settlements of the Carthaginians there, onwards. It was captured by the Romans as early as 193 B.C., and is mentioned by Livy as *Toletum*. Under Roman rule it became a *colonia*, and the capital of Carpetania, and when Christianity was introduced into Spain, Toledo became its most important centre, church councils being held there in the years 396 and 400, and again in 589. From the time of Athanagild the Visigoth, 534-547, down to the Moorish conquest in 712, Toledo was considered the Visigothic capital of Spain, and under the name of Tolaitola, it was a prosperous place under the Moors, first as a provincial capital in the Caliphate of Cordova, and then as an independent State, when it was known as an important centre of Arab and Jewish culture. Captured by Alphonse of Leon and Castile in 1085, it was made his capital, and it continued to hold its own until, in 1560, Philip II. made Madrid the capital of Spain.

With such a stirring history, one would expect, naturally, to find Toledo that which it is—a storehouse of the art and architecture of old Spain; and its extraordinarily strong position, a walled and stoutly-fortified city, built high up on a mass of granite, by the side of the Tagus, has contributed greatly to the preservation of the priceless buildings and relics it contains. Its aspect, too, is thoroughly mediæval: old fortified bridges, an Alcazar, with a tower at each corner, and a fine, arcaded patio; ancient Moorish gateways; narrow, winding streets, and dark alleys; an arcaded plaza, Zocodover, of which a description has been written by Cervantes; and tall, massive and sombre houses, many with iron-studded doors and carved stonework, and windowless on the street side, the windows opening on a sheltered inner court.

The glory of Toledo lies chiefly in its Cathedral, which was founded by St. Ferdinand on the site of a Visigothic church in 1227, and which is of thirteenth-century Gothic; though, as it was not completed until 1493, and many of the chapels were added even later, Renaissance and Baroque features have been introduced into the design. The interior, 395 feet in length, is divided by 84 pillars into 5 naves, with central lantern and choir, and a series of side chapels, some of which are very magnificent in detail, and there are no less than 750 superb windows of stained glass, chiefly of Flemish design. The choir-stalls, placed in alabaster recesses, divided by columns of red jasper and white marble, are amongst the finest examples of late mediæval and Renaissance wood-carving; whilst the treasury, library, and reliquaries contain priceless MSS. and works of art, including paintings by Goya, El Greco, Titian and Rubens, and a silver monstrance made by Enrique de Arfe, in 1524; and the Mozarabic Chapel, with its Gothic reredos and a mosaic in the centre, and where Mass is still performed

daily according to the Mozarabic liturgy, is one of the principal gems of the Cathedral.

There are many other churches of great interest and beauty, notably those of Santo Tomé and San Vicente, containing masterpieces by El Greco, El Cristo de la Vega, once known as the Basilica de Santa Leocadia, and which occupies the site of a Visigothic fourth-century church; and Santa Maria la Blanca, which is an old eleventh-century synagogue, transformed into a Catholic church. Other buildings to be seen are the fifteenth-century Hospital de Santa Cruz, one of the finest Renaissance works in Spain; the old Bisagra Gate, and the Taller del Moro, good examples of Moorish art; the house of El Greco; the fifteenth-century "Posada de la Hermanadad," and the famous "Posada de la Sangre," where the immortal Cervantes wrote *La ilustre Fregona*, and in the patio of which you will see interesting scenes of Spanish rural life.



TOLEDO: THE CATHEDRAL, THE CITY'S CHIEF GLORY, WHICH BOASTS 750 STAINED-GLASS WINDOWS, EXQUISITELY CARVED CHOIR STALLS, A MOZARABIC CHAPEL THAT IS AN ARCHITECTURAL GEM, AND MANY OTHER MOST NOTABLE FEATURES.

level, amidst orchards and fields of corn, with a rich red soil, and the summer climate is, therefore, quite a pleasant



TOLEDO: IN SANTA MARIA LA BLANCA, A CATHOLIC CHURCH SINCE THE FOURTEENTH CENTURY, BUT BUILT IN THE ELEVENTH CENTURY AS A SYNAGOGUE.

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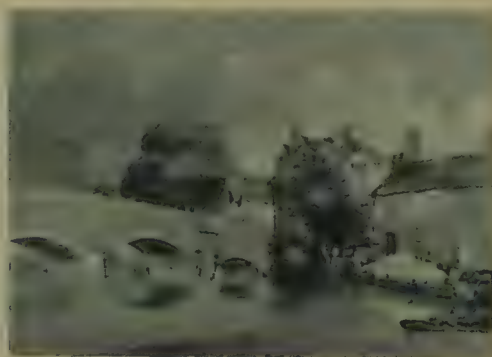


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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

WE are now in the full swing of the Touring Season, as evidenced by the records of the Automobile Association and the Royal Automobile Club touring departments. In fact, I can state that we have visitors with their cars from practically every

private planes to England. For the last six months the Royal Aero Club and the A.A. have worked in the most friendly co-operation. Both these bodies help travelling aeronauts and aviators by issuing Air Touring Cards, giving to the holders all sorts of help and privileges, such as the map hire service. Last year (1933) four-fifths of the international air touring in Europe was done by British aircraft, to whom the *carnet de passage* was issued by these two organisations. I mention this fact in case any of my friends in Mauritius, South Africa, India, China, or the States of America would like to know where to call for such air touring facilities as they have previously obtained for their cars. The Royal Aero Club's address is at 119, Piccadilly, London, W. 1, and at Heston Airport; and the A.A. offices are Fanum House, New Coventry Street, London, W. 1.

Motor racing at its best will be seen this Saturday, June 23, at Brooklands, on the occasion of the contest for the British Empire Trophy. Visitors to England should not miss seeing this race and going into the paddock, where all the cars entered for the event are "stabled" before the race. There will be present the finest collection of racing machines owned by the sporting motor enthusiasts of this country. Until our first prize money is upwards of £1000 in cash, I am afraid we cannot attract other nationalities to bring their cars over,

especially as so many of our prominent racing drivers buy the European machines because our British motor manufacturers have given up building special racers of two, three, or four litres cylinder capacity. Our English machines come within the "under 1500-c.c." class.

The English Racing Automobile Syndicate are seeking to remedy this state of affairs, and have already produced an "under 1500-c.c." racing machine which astonished everybody, including myself,

by its acceleration up the hills in the practice circuits of the Douglas, Isle of Man, round-the-town race. It was actually quicker than the 3-litre Alfa-Romeo on these hills. Unfortunately, the weight-power ratio was too good, as while uphill its driver, Mr. Raymond Mays, could hold it on the course, when let out on the "flat" the power of the engine was too great for safety, so the car was withdrawn just before the race in order to alter its suspension and make the wheels stick to the ground in the limpet-like fashion of the "monoposto" Alfa-Romeo which won the event. I am not at all sure that if this 1½-litre E.R.A. racing machine had been altered by the chassis-builder, Reid Railton, and the designer, Peter Berthon, that victory would have gone to the Italian production. I await its trial at the Shelsley Walsh Hill Climb, where it was to make its public debut in competitions, with great interest.

Oil fuel obtained from British coal by the low-temperature carbonisation process had a demonstration in London around Whitehall and Westminster recently.

(Continued overleaf.)

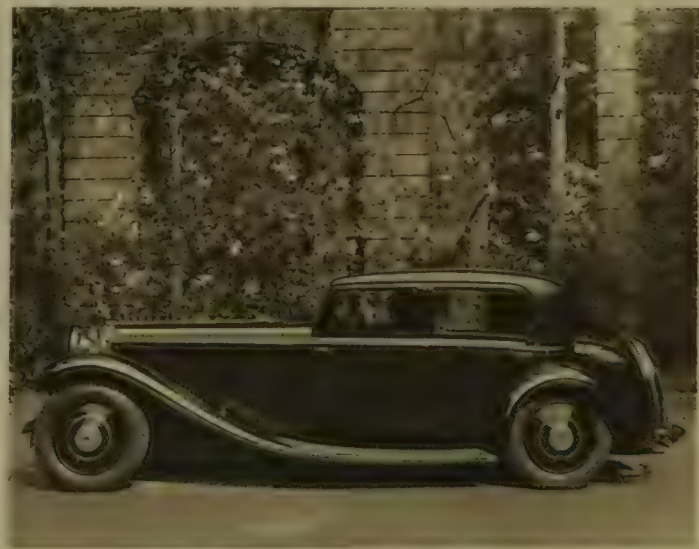


ECONOMICAL MOTORING: A HILLMAN LIMOUSINE WHICH, IN A SPECIAL TRIAL, COVERED 1727 MILES AT A COST OF £5 5s.

This Hillman limousine gave a wonderful exhibition of economical motoring in the "How far for five guineas?" trial. It is seen here, with six of its crew of seven, by the side of Lake Windermere.

part of the world in England at the present time. Whether it was the Derby, the Test Matches, Lawn Tennis championships, or the pleasant leafy lanes of Great Britain which brought the visitors here—or even the fall of the value of the £1—we are pleased to welcome them on our roads.

Strange to relate, however, Englishmen seem more air-minded as regards touring by private aeroplane than other Europeans. By that statement I mean that more British pilots and private owners fly from Great Britain to the Continent and even further afield on pleasure tours than we have visitors bringing their



SUPPLIED TO H.R.H. PRINCE GEORGE: A NEW 3½-LITRE BENTLEY "SEDANCA" LIMOUSINE, WITH BARKER COACHWORK, PHOTOGRAPHED IN THE GROUNDS OF MARLBOROUGH HOUSE.

This car, the only new Bentley with a division behind the driver, has recently been supplied to Prince George by Barker and Co., Coachbuilders. It is cellulosed black, with stainless steel moulding, and is upholstered in brown leather.



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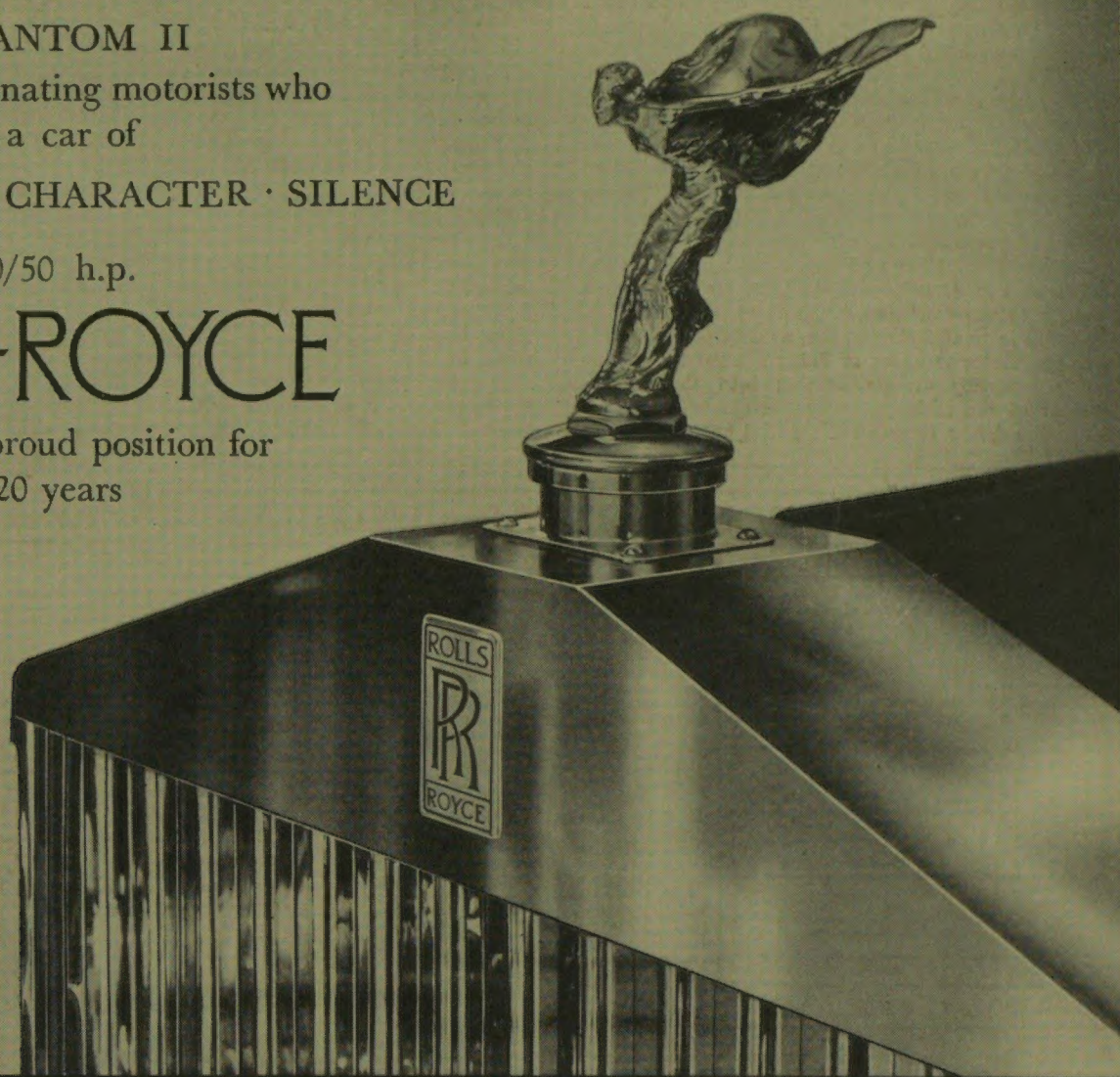
controls combustion, and the petrol itself is first-

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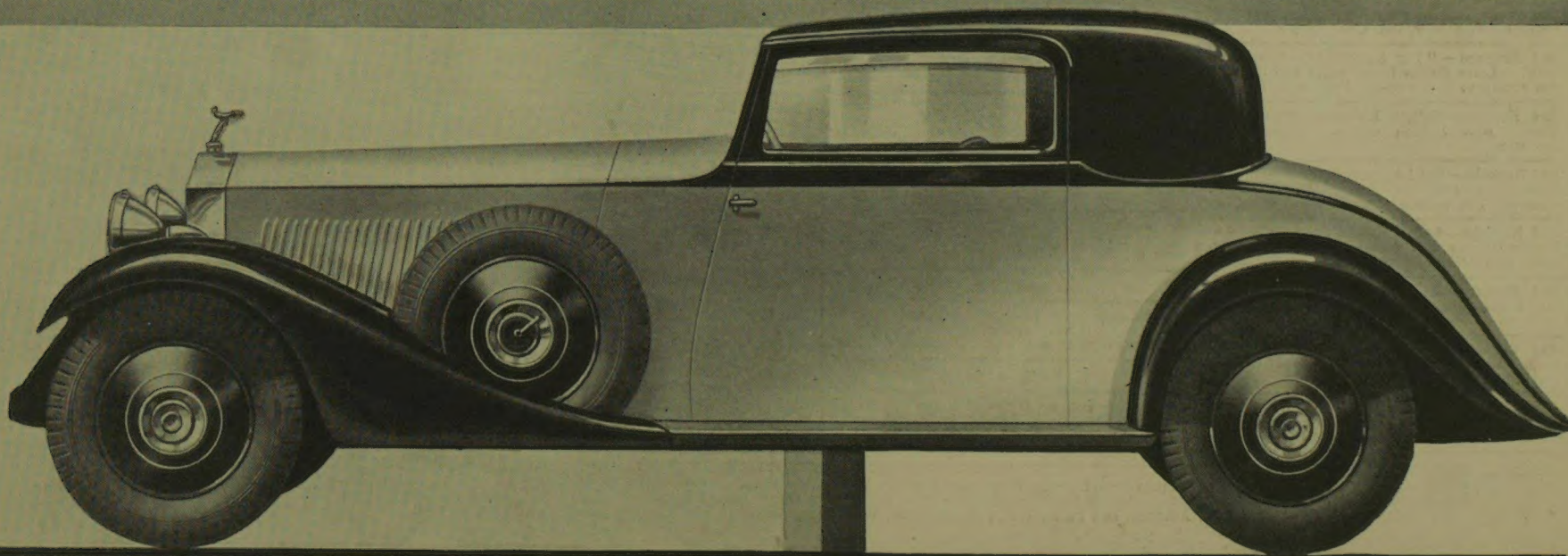
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Continued.

to arouse public sentiment on home-made supplies for motors. I had a run in a 21-h.p. Ford car using this "coal" oil, and exceptionally well it ran, especially climbing hills on top gear at comparatively low speed—a formidable task to ask any engine. As usual, the crux of the matter is the "atomiser" Claudel carburetter, which, by the way, is being tested at the present time by our Air Ministry.

This carburetter is very simple in its construction, and so designed to use ordinary petrol when the slow-running jet is only in action, and automatically turns over to oil fuel as soon as the throttle is opened and the main jets start supplying the gas mixture to the cylinders. As part of the outfit is a "hot box," which is heated by the exhaust gases in order to vapourise the fuel oil passing through the box in a coil of piping, on the same principle as the Serpollet steam boiler, heated oil vapour is mixed with the air fed by this atomiser to the combustion chambers of the engine. The result is great fuel economy, as only petrol is used when the motor is idling or being started up, as the minute quantity always passing into the mixing chamber of the carburetter by the slow-running jet (unless the driver turns off the petrol entirely, which

he can do if he chooses) proved on a 2000-miles road test on this Ford car to work out 180 miles per gallon of petrol at 1s. 5d., and fuel oil at the rate of 28 miles per gallon at 6½d. per gallon. Practically the running costs for fuel were down by half, or a saving of over 50 per cent.

The extraordinary smoothness of the running of this Ford saloon never indicated when the throttle was opened, whether the engine was running on petrol or on coal oil of a specific gravity between 0.820 and 0.870, with initial and final boiling points between 150 deg. and 265 deg. respectively. I also tried this car running on Shellspack oil, which can be obtained in any part of the country from the ordinary filling-stations and garages selling B.P. and Shell petrol. I have to thank Mr. H. Boswell Reid for loaning me this Ford saloon for a trial run. British oils are exempt from the petrol tax, so that commercial travellers in Great Britain with large annual mileages using cars of about 20 h.p. will save £1 to £2 per week in their fuel bill, if running with this oil, by fitting the Atomiser Claudel carburetter in place of their present "gas maker" to the power unit. Several thousand owners of commercial vehicles

have adopted this system during the past year, which has been fitted to Leyland, Commer, Chevrolet, Bedford, Ford, Dennis, Guy, and other makes in use in all parts of the world as well as in England. But as regards the ordinary private car owner, he had better stick to petrol, for the cost of conversion (£20) for a bi-fuel atomiser carburetter and fittings would not pay him on a small 6000 miles per annum basis.

The various distributors of oil, by the way, seem to have started a new sort of trade competition, in order to obtain publicity. Thus, while one brand specialises in highest possible speeds, a new record every week, another takes reliability runs of incredible length to demonstrate its virtues. All these very excellent performances are useful in bringing to mind that actually high-class lubricating oil is the white corpuscles of the life blood of every motor-car, attacking all germs with which mechanical diseases might inoculate the system of the engine and chassis. Therefore it pays car owners not to buy so-called cheap oils; they are really dear at any price, as they will not keep the doctor-mechanic away, as the best oils certainly will.

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Jersey—**Links Hotel**—On Royal Jersey Golf course. American Bar. Bathing, Tennis, 11 acres gardens. A.A. Apply for terms.

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Le Touquet—**Hotel Bristol**—First-class. From Frs. 70 daily. Near sea. G. S. Heathcote, M.V.O., O.B.E., Prop.

Le Touquet—**Regina Hotel**—Latest First-class Hotel on beach. Opposite swimming pool. Casino 200 yards. Moderate Rates. H. Mosesco, Manager.

Royat—**Grand Hotel Majestic Palace**—Private park of 10 acres. Tennis Courts near Thermal Establishment.

St. Cast (Nr. Dinard)—**Royal Bellevue**—Right on the beach. All comfort, 40 baths. Garage. Garden. Early from £3 15 0; high season £4 5 0.

GERMANY

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Baden-Baden—**Hotel Atlantic**—Facing Kurhaus and Casino on a brightly lit Avenue. Quiet location. Strn Exposure. Every comf. Board RM. 10

Baden-Baden—**"Bellevue"**—The well-known family hotel in 5 acres own park. Most reasonable rates.

Baden-Baden—**Holland Hotel**—150 beds, large own park. Close Casino. Personal management of proprietor: H. A. Rossier.

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Bad Nauheim—**Hotel Bristol**—Directly opposite the Baths. Pension arrangements from RM. 9. —Manager: P. Bittong.

Bad Nauheim—**Jeschke's Grand Hotel**—The leading hotel. Open as usual, but better than ever. Special reduced rates in 1934.

Bad Nauheim—**Park Hotel**—First class Home Comfort combined with excellent cuisine and service.

GERMANY—Continued.

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Coblenz—**Koblenzer Hof**—The leading hotel. Wonderful site facing Rhein. Garage. Rooms from RM. 4.

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Wiesbaden—**Palast Hotel**—First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath—establishment. Pension from RM. 10.

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Lucerne—**The National**—Best location, direct on lake. All sports. Room from Frs. 8. Pension from Frs. 18. Director A. de Micheli.

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Zurich—**Dolder Grand Hotel**—Golf in front of Hotel 1,900 feet. Wonderful view, Swimming pool.

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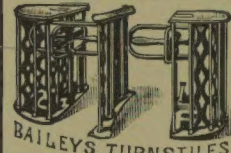
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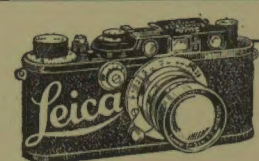


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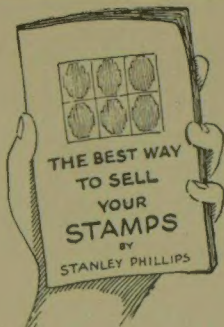
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SOME of the artists' associations of America have made a formal protest to the Postmaster-General at Washington about the treatment of Whistler's famous picture, "Portrait of the Painter's Mother," on the recent Mothers' Day stamp. In adapting the picture for the stamp, artists



BELGIUM:
PETER BENOIT,
THE FLEMISH
MUSICIAN.

or engravers have embellished it with additions of doubtful value. In particular they criticise the vase of flowers which has been introduced in the lower left-hand corner, and neither artists nor horticulturists appear to be sure of what flowers are represented.

An earlier United States Postmaster-General took no less a liberty with a picture by the late Mr. John MacWhirter, whose painting, "The Vanguard," was used without the artist's permission on the \$1.00 black "Omaha" stamp of 1898. The picture shows Highland cattle, for which MacWhirter was famed, but the U.S. Post Office gave it an American title as "Western Cattle in Storm."

Music claims recognition in new stamps from two countries this month.

The centenary of the birth of the Flemish composer, Peter Benoit, has been marked in Belgium by the issue of a stamp bearing his portrait and signature, done in photogravure. The stamp is of 75 centimes denomination, but sells at a supplement of 25 centimes; the colour is olive-brown. This has followed a stamp issued by Czechoslovakia on the fiftieth anniversary of the death of the Bohemian composer and pianist, Friedrich Smetana.



PHILIPPINE ISLANDS:
TENNIS IN MANILA.

Sport also has its place in the new stamp designs. There are two sets from Yugo-Slavia issued in connection with the Sokol or Games Congresses at Sarajevo and Zagreb. Each set consists of three values, crudely printed in poor designs, the Zagreb design being the better of the two; it appears to represent a strapping youth with a very large eagle biting a piece out of his thigh.

Football gets a series to itself from Italy, issued in connection with the recent International matches. There are five values bearing three scenes in the game, produced by photogravure. They are superficially attractive as stamp pictures, but the photogravure does not bear close inspection.

A third sports series hails from the Philippine Islands, and marks the "Xth Far Eastern Championship Games 1934." The 2 centavos brown brings the baseball game for the first time into the stamp gallery. The 6 centavos blue represents a tennis player, and the 16 centavos purple shows two players at centre jumping for the ball at basket-ball.

Recent British Colonial pictorial stamps have been above the average for artistic and general interest. The same cannot be said of the new design for Nyasaland, with its very small King's head and large leopard.



MEXICO: AN AZTEC "EXPRESS
MESSENGER."

Stamps—and attractive stamps in particular—are regarded as useful propaganda in most new countries, but the prospective settler in Nyasaland will have to be a big-game hunter before he feels the lure of this postage-stamp leopard. What the prospective settler's wife will think of the carnivore calling from the hilltop I will not conjecture.

In place of the motor-cyclist messenger who has long figured on the Mexican express-letter stamps, the new 10 centavos brown and blue express stamp takes us centuries back to the Aztec runner. It is a pity, however, that Mexico no longer gives us some of the finest stamp engravings known to collectors. The design was worthy of better reproduction.

Costa Rica has sent over a series of finely-engraved stamps for air mail. The values, from 5 centimos to 75 centimos, are in one design, showing a mail plane in flight over a farm, and the 1 colon has an allegorical design all to itself.



ITALY: FOOTBALL DEPICTED
ON A NEW STAMP.



NYASALAND: A LEOPARD
CALLING.



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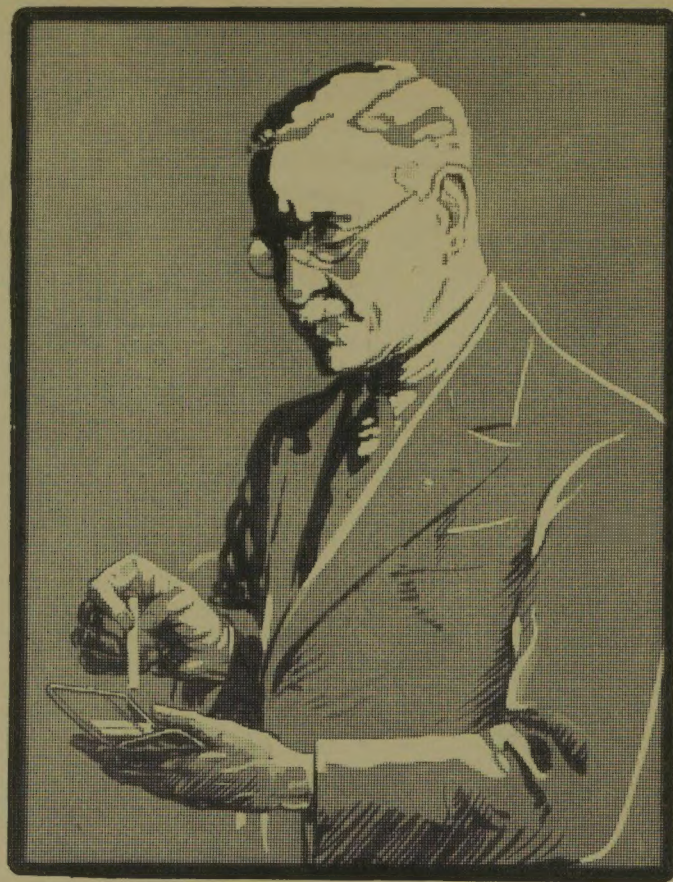
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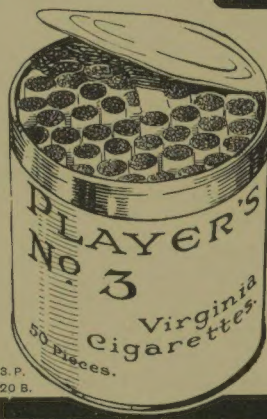
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